SHAKSPERE'S WERKE.

HERAUSGEGEBEN UND ERKLÄRT

VON

Dr. NICOLAUS DELIUS.

VIERTER BAND.

HISTORIES:

KING HENRY VI. Part 1. — KING HENRY VI. Part 2. — KING HENRY VI. Part 3. — KING RICHARD III. — KING HENRY VIII.

ELBERFELD, 1858.

VERLAG VON R. L. FRIDERICHS.

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Einleitung.

Unter dem Titel The first Part of Henry the Sixt ist das nachstehende geschichtliche Drama zuerst gedruckt in der Folioausgabe sämmtlicher Shakspere'schen Dramen vom Jahre 1623, ohne dass sich von einer etwaigen früheren Einzelausgabe in Quarto bisher eine Notiz hätte auffinden lassen. Es steht daselbst als sechstes Stück in der Reihe der Histories, und es hat die dort vorgenommene Eintheilung in Acte, theilweise auch in Scenen, von Seiten der späteren Herausgeber mehrfacher Verbesserung und Vervollständigung bedurft. Im Uebrigen ist der Druck der Folioausgabe, was den ohnehin nicht schwierigen Text dieses Dramas betrifft, ziemlich correct; die hie und da aus Nachlässigkeit, wie es scheint, ausgelassenen Wörter lassen sich mit Hülfe der zweiten Folioausgabe, welche im Jahre 1632 erschien, leicht ergänzen.

Die Shakspere'sche Autorschaft des King Henry VI. First Part, welche aus vermeintlichen inneren Gründen von manchen Englischen Kritikern angezweifelt oder geläugnet wird, ist, wie u. A. Collier mit Recht bemerkt, schon äusserlich festgestellt durch die Thatsache, dass Heminge und Condell, die Freunde und Kunstgenossen unseres Dichters, dieses Drama in die von ihnen edirte erste Gesammtausgabe seiner Schauspiele aufgenommen haben. Dass Shakspere selbst der Verfasser, nicht etwa nur der hinzutretende spätere Bearbeiter dieses Dramas gewesen sein muss, beweist ferner der innere Zusammenhang, in welchem die drei Theile von King Henry VI. untereinander und mit dem unzweifelhaft ächten Shakspere'schen Drama K. Richard III. stehen, ein Zusammenhang, so innig und organisch, wie er schon in dem ersten Plane und Entwurfe dieser vier Dramen als eines einheitlichen Ganzen gelegen haben muss, und nicht erst später von Shakspere in das ihm vorliegende Werk eines Vorgängers hineingearbeitet sein kann. Die von den Englischen Kritikern hervorgehobenen innern Gründe, welche unserm Dichter das Drama King Henry VI. First Part ganz absprechen, und ihm für den Second Part und Third Part nur den Antheil eines Ueberarbeiters fremder Arbeit einräumen sollen, angebliche Mängel der Composition, Ungleichheiten des Styls, der theils bombastisch, theils allzu nüchtern sein soll, Ueberladung mit gelehrten, namentlich my-

thologischen Anspielungen u. s. w., Alles das sind, unbefangen betrachtet, wie bei dem gleichfalls bestrittenen Titus Andronicus, lediglich Merkmale einer Jugendarbeit des Dichters, der hier zuerst seine Kräfte versuchte auf einem Gebiete, wo es an Vorbildern und Leitern, die seiner würdig gewesen wären, bisher gänzlich gefehlt hatte. Diese Merkmale weisen auch ohne bestimmtere chronologische Fingerzeige dem First Part of King Henry VI. seine Stelle unter den frühesten Arbeiten unseres Dichters an, wahrscheinlich mehrere Jahre vor 1592. Da finden wir nämlich die erste Anspielung auf dieses Drama in einem Pamphlet von Thomas Nashe, betitelt Pierce Pennilesse His Supplication to the Devil, wo der Verfasser zur Vertheidigung der Theaterstücke u. A. Folgendes anführt: *Nay, what if I prove plays to be no extreme, but a rare exercise of virtue? First, for the subject of them, for the most it is borrowed out of our English chronicles, wherein our forefathers' valiant acts (that have lien long buried in rusty brass and worm-eaten books) are revived and they themselves raised from the grave of oblivion and brought to plead their aged honours in open presence; than which what can be a sharper reproof to these degenerate effeminate days of ours? How would it have joyed brave Talbot, the terror of the French, to think that after he had lien two hundred year in his tomb, he should triumph again on the stage, and have his bones new embalmed with the tears of ten thousand spectators at least, at several times, who in the tragedian that represents his person, imagine they behold him fresh bleeding?* — Dass der citirte Passus sich nicht auf Shakspere's Drama, sondern auf ein früheres, von ihm benutztes, beziehen sollte, zu dieser Hypothese, obgleich sie von manchen Englischen Kritikern aufgestellt ist, liegt kein Grund vor, wenn es auch unentschieden bleiben muss, ob die Fol. den Text des K. Henry VI. First Part in der ältesten Recension oder in einer von dem Dichter später für die Bühne bearbeiteten darbiete. Gerade die in dem Pierce Pennilesse wegen ihrer gewaltigen Wirkung auf das Publikum hervorgehobenen Talbotscenen tragen das Shakspere'sche Gepräge zu deutlich an sich, als dass Nashe im Jahre 1592 an andere, als an diese, etwa an das Product eines untergeordneten Dichters, hätte denken können. Denn allerdings brachten andere Bühnen zu derselben Zeit, vielleicht auch schon vorher, denselben geschichtlichen Stoff in roh dramatisirter Gestalt auf die Bretter, ohne dass sich jedoch eine auch nur entfernte Benutzung solcher Erzeugnisse von Seiten Shakspere's nachweisen liesse, etwa in der Weise, wie er später die Famous Victories of Henry V. seinen Dramen K. Henry IV. und K. Henry V. zu Grunde gelegt hat. Vielmehr scheint für diese Jugenddramen nur die Chronik Holinshed's, vielleicht auch die von Holinshed selbst auszüglich benutzte Chronik Hall's seine Quelle gewesen zu sein, deren er sich denn mit grosser Freiheit bedient hat, ohne sich überall an die historische Rei-

henfolge der Thatsachen zu binden. Manches scheint freie Erfindung des Dichters, Anderes anderswoher entlehnt und mit poetischer Willkühr seinem Drama einverleibt zu sein, wie aus einer kurzen Musterung der Acte und Scenen unter fortlaufender Bezugnahme auf die etwaigen Quellen sich ergiebt.

King Henry VI. First Part fasst in seinen fünf Acten Ereignisse aus mehr als zwanzig Jahren der Regierung Heinrichs VI. zusammen, von dem Tode Heinrich's V., mit welchem das Drama beginnt (1422) bis zu der Verlobung Heinrichs VI. mit Margaretha (1443). Der bei Sh. zwischen beide Punkte fallende Tod Talbots ist in der That erst zehn Jahre später (1453) erfolgt. Auch an andern Anachronismen fehlt es nicht durch das ganze Drama hindurch, deren detaillirte Aufzählung indess zur Würdigung des Shakspere'schen Verfahrens kaum erforderlich erscheint.

A. 1, Sc. 1. Heinrich's V. letzte Verfügungen, auf welche mehrfach Bezug genommen wird, fand Sh. in Holinshed: *When he saw them pensive for his sickness, and great danger of life wherein he presently lay, he, with many grave, courteous, and pithy words, re-comforted them the best he could, and therewith exhorted them to be trusty and faithful unto his son, and to see that he might be well and virtuously brought up. And as concerning the rule and governance of his realms during the minority and young years of his said son, he willed them to join together in friendly love and concord, keeping continual peace and amity with the Duke of Burgundy, and never to make treaty with Charles that called himself the Dauphin of Vienne, by the which any part either of the crown of France, or of the duchies of Normandy and Guienne, may be lessened or diminished; and further, that the Duke of Orleans and other princes should still remain prisoners, till his son came to lawful age, lest returning home again, they might kindle more fire in one day than might be quenched in three. He further advised them, that if they thought it necessary that it should be good to have his brother Humphrey, Duke of Gloucester, to be protector of England during the non-age of his son; and his brother the Duke of Bedford, with the help of the Duke of Burgundy, to rule and to be Regent of France, commanding him with fire and sword to persecute the dauphin, till he had either brought him to reason and obeisance, or else to drive and expel him out of the realm of France.*

A. 1, Sc. 2. Von der Pucelle fand Sh. folgende Schilderung: *In time of this siege at Orleans, unto Charles the Dauphin, at Chinon, as he was in very great care and study how to wrestle against the English nation, by one Peter Badricourt, captain of Vacouleur (made after marshal of France by the Dauphin's creation), was carried a young wench of an eighteen years old, called Joan Arc, by name of her father (a sorry shepherd), James of Arc, and Isabella her mother, brought up poorly in their trade of keeping cattle, born at Domprin (therefore reported by Bale, Joan Domprin),*

upon Meuse in Lorraine, within the diocese of Thoule. Of favour was she counted likesome, of person strongly made and manly, of courage great, hardy, and stout withal, an understander of counsels though she were not at them, great semblance of chastity both of body and behaviour, the name of Jesus in her mouth about all her businesses, humble, obedient, and fasting divers days in the week. A person (as their books make her) raised up by power divine, only for succour to the French estate, then deeply in distress, in whom, for planting a credit the rather, first the company that towards the Dauphin did conduct her, through places all dangerous, as held by the English, where she never was afore, all the way and by nightertale safely did she lead: then at the Dauphin's sending by her assignement, from Saint Katherin's church of Fierbois in Touraine (where she never had been and knew not), in a secret place there, among old iron, appointed she her sword to be sought out and brought her, that with five fleurs-de-lis was graven on both sides, wherewith she fought and did many slaughters by her own hands. In warfare rode she in armour, cap-à-pie and mustered as a man, before her an ensign all white, wherein was Jesus Christ painted with a fleur-de-lis in his hand.

Unto the Dauphin into his gallery when first she was brought, and he shadowing himself behind, setting other gay lords before him to try her cunning from all the company, with a salutation (that indeed was all the matter) she picked him out alone, who thereupon had her to the end of the gallery, where she held him an hour in secret and private talk, that of his privy chamber was thought very long, and therefore would have broken it off; but he made them a sign to let her say on. In which (among other, as likely it was, she set out unto him the singular feats (forsooth) given her to understand by revelation divine, that in virtue of that sword she should achieve, which were, how with honour and victory she would raise the siege at Orleans, set him in state of the crown of France, and drive the English out of the country, thereby he to enjoy the kingdom alone. Hereupon he hearkened at full, appointed her a sufficient army with absolute power to lead them, and they obediently to do as she bade them. — In Sc. 3 und der sich daran schliessenden Sc. 1 des A. 3 zog Sh. Holinshed's ausführliche Berichte zusammen.

A. 1, Sc. 4 ist auf Holinshed's Darstellung gegründet: *In the tower that was taken at the bridge end (as before you have heard) there was an high chamber, having a grate full of bars of iron, by the which a man might look all the length of the bridge into the city; at which grate many of the chief captains stood many times, viewing the city, and devising in what place it was best to give the assault. They within the city well perceived this tooting-hole, and laid a piece of ordinance directly against the window. It so chanced, that, the nine-and-fiftieth day after the siege was laid, the*

Earl of Salisbury, Sir Thomas Gargrave, and William Glasdale, with divers other, went into the said tower, and so into the high chamber, and looked out at the grate, and, within a short space, the son of the master-gunner, perceiving men looking out at the window, took his match (as his father had taught him, who was gone down to dinner), and fired the gun; the shot whereof broke and shivered the iron bars of the grate, so that one of the same bars struck the earl so violently on the head, that it struck away one of his eyes and the side of his cheek. Sir Thomas Gargrave was likewise stricken, and died within two days. The earl was conveyed to Meun on Loire, where, after eight days, he likewise departed this world.

A. 2, Sc. 1. Was Sh. hier nach Orleans verlegt, erzählt Holinshed von der Einnahme der Stadt Mans. — A. 2, Sc. 2 und 3. Die Geschichte mit der Gräfin von Auvergne findet sich nicht in den Chroniken und ist wahrscheinlich vom Dichter anderswoher entlehnt und auf Talbot übertragen. — A. 2, Sc. 4. Die Scene im Tempelgarten scheint eine freie Erfindung des Dichters zu sein, entworfen im Hinblick auf die in den folgenden Dramen erst vorgeführten Ereignisse.

A. 3, Sc. 3. Von einer Einwirkung der Pucelle auf den Herzog von Burgund erwähnen Sh.'s Chronisten Nichts, und der Dichter muss auf einem andern Wege Kunde erlangt haben von einem Briefe der Pucelle an den Herzog, der allerdings ähnlichen Inhalts ist, wie ihre Rede bei Shakspere.

A. 4, Sc. 5—7. Der von Holinshed an dieser Stelle nur auszugsweise benutzte Chronist Hall erzählt von dem Ende Talbot's Folgendes: *This conflict continued in doubtful judgement of victory two long hours; during which fight the lords of Montamban and Humadayre, with a great company of Frenchmen, entered the battle, and began a new field; and suddenly the gunners, perceiving the Englishmen to approach near, discharged their ordinance, and slew three hundred persons near to the earl, who, perceiving the imminent jeopardy and subtile labyrinth in the which he and his people were inclosed and illaqueate, despising his own safeguard, and desiring the life of his entirely and well beloved son the Lord Lisle, willed, advertised, and counselled him to depart out of the field, and to save himself. But when the son had answered that it was neither honest nor natural for him to leave his father in the extreme jeopardy of his life, and that he would taste of that draught which his father and parent should assay and begin, the noble earl and comfortable captain said to him, Oh, son, son! I, thy father, which only hath been the terror and scourge of the French people so many years, — which hath subverted so many towns, and profligate and discomfited so many of them in open battle and martial conflict, — neither can here die, for the honour of my country, without great laud and perpetual fame, nor fly or depart without perpetual shame and continual infamy. But because this is thy first journey and enterprise, neither thy*

flying shall redound to thy shame, nor thy death to thy glory: for as hardy a man wisely flieth as a temerarious person foolishly abideth, therefore the fleeing of me shall be the dishonor, not only of me and my progeny, but also a discomfiture of all my company: thy departure shall save thy life, and make thee able another time, if I be slain, to revenge my death, and to do honor to thy prince and profit to his realm. But nature so wrought in the son, that neither desire of life, nor thought of security, could withdraw or pluck him from his natural father; who, considering the constancy of his child, and the great danger that they stood in, comforted his soldiers, cheered his captains, and valiantly set on his enemies, and slew of them more in number than he had in his company. But his enemies, having a greater company of men, and more abundance of ordinance than before had been seen in a battle, first shot him through the thigh with a handgun, and slew his horse, and cowardly killed him, lying on the ground, whom they never durst look in the face while he stood on his feet: and with him there died manfully his son the Lord Lisle, his bastard son Henry Talbot, and Sir Edward Hull, elect to the noble Order of the Garter, and thirty valiant personages of the English nation: and the Lord Molyns was there taken prisoner with sixty other. The residue of the English people fled to Burdeaux and other places; whereof in the flight were slain above a thousand persons. At this battle of Chastillon, fought the 13th day of July, in this year, ended his life, John Lord Talbot, and of his progeny the first Earl of Shrewsbury, after that he with much fame, more glory, and most victory, had for his prince and country, by the space of twenty-four years and more, valiantly made war and served the king in the parts beyond the sea, whose corps was left on the ground, and after was found by his friends, and conveyed to Whitchurch in Shropshire, where it is intumulate.

A. 5, Sc. 3 u. 4. Von den abweichenden Versionen, welche Holinshed nach verschiedenen Französischen und Englischen Berichten über das Ende der Pucelle giebt, scheint Sh. folgende besonders im Auge gehabt zu haben, obgleich er auch dieser nur theilweise gefolgt ist. Nachdem erzählt ist, wie die Pucelle in Englische Gefangenschaft verkauft wurde, heisst es weiter: *In which for her pranks so uncouth and suspicious the lord regent by Peter Chauchon bishop of Beauvais, in whose diocese she was taken, caused her life and belief after order of law to be enquired upon and examined. Wherein found though a virgin, yet first shamefully rejecting her sex abominably in acts and apparel to have counterfeit mankind, and then all damnably faithless to be a pernicious instrument to hostility and bloodshed in devilish witchcraft and sorcery, sentence accordingly was pronounced against her. Howbeit upon humble confession of her iniquities, with a counterfeit contrition, pretending a careful sorrow for the same, execution spared, and all mollified into this that from henceforth she should*

cast off her unnatural wearing of man's habiliments, and keeping her to garments of her own kind, abjure her pernicious practices of sorcery and witchery, and have life and leasure in perpetual prison to bewail her misdeeds. Which to perform, according to the manner of abjuration, a solemn oath very gladly she took. But herein (God help us) she fully afore possest of the fiend, not able to hold her in any towardness of grace, falling straightway into her former abominations, and yet seeking to eech out life as long as she might, stake not, though the shift were shameful, to confess herself a strumpet, and (unmarried as she was) to be with child. For trial the lord regent's lenity gave her nine mouths' stay at the end whereof she, found therein as wicked as the rest, and eight days after upon a further definitive sentence declared against her to be relapse and renouncer of her oath and repentance was she thereupon delivered over to secular power and so executed by consumption of fire in the old market-place at Rone, her ashes afterwards without the town walls shaken into the wind. Now recounting all together, her pastoral bringing up, rude without any virtuous instruction, her campestral conversation with wicked spirits, whom in her first salutation to Charles the Dauphin, she uttered to be our Lady, St. Katharine and St. Anne, that in this behalf came and gave her commandments from God her maker, as she kept her father's lambs in the fields (where saints in wars amongst christen men were (be we sure) never so partial patrons or partners to maintenance of horrible slaughters, rapine and bloodshed, — — her relapse at last and falling again into her abjured iniquities, by her virginity (if it were any) her fasting and prayers what they might be, sith Satan can change himself into an angel of light the deeplier to deceive.

A. 5, Sc. 5. Ueber die Verlobung Heinrich's mit Margarethe sagt Holinshed Folgendes: *In the treating of this truce, the Earl of Suffolk, extending his commission to the uttermost, without the assent of his associates, imagined in his fantasy that the next way to come to a perfect peace was to move some marriage between the French king's kinswoman, the Lady Margaret, daughter to Regner Duke of Anjou, and his sovereign lord King Henry. This Regner, Duke of Anjou, named himself King of Sicily, Naples, and Jerusalem, having only the name and style of those realms, without any penny profit, or foot of possession. This marriage was made strange to the earl at first, and one thing seemed to be a great hindrance to it, which was, because the King of England occupied a great part of the duchy of Anjou, and the whole county of Maine, appertaining (as was alledged) to King Regner. The Earl of Suffolk (I can not say) either corrupted with bribes, or too much affection to this unprofitable marriage, condescended and agreed that the duchy of Anjou and the county of Maine should be delivered to the king, the bride's father, demanding for her marriage*

neither penny nor farthing, as who would say that this new affinity passed all riches, and excelled both gold and precious stone. But although this marriage pleased the king and others of his counsel, yet Humfrey Duke of Gloucester, protector of the realm, was much against it, alledging that it should be both contrary to the laws of God and dishonourable to the prince if he should break that promise and contract of marriage made by ambassadors, sufficiently thereto instructed, with the daughter of the Earl of Arminack, upon conditions, both to him and his realm, as much profitable as honourable. But the duke's words could not be heard, for the earl's doings were only liked and allowed. The Earl of Suffolk was made Marquis of Suffolk, which marquis, with his wife and many honourable personages of men and women, sailed into France for the conveyance of the nominated queen into the realm of England. For King Regner, her father, for all his long style, had too short a purse to send his daughter honourably to the king her spouse.

FIRST PART

OF

KING HENRY VI.

DRAMATIS PERSONÆ.

KING HENRY THE SIXTH.
DUKE OF GLOSTER, Uncle to the King, and Protector.
DUKE OF BEDFORD, Uncle to the King, Regent of France.
DUKE OF EXETER.
HENRY BEAUFORT, Bishop of Winchester.
JOHN BEAUFORT, Earl of Somerset.
RICHARD PLANTAGENET, Duke of York.
EARLS OF WARWICK, SALISBURY, and SUFFOLK.
TALBOT, afterwards Earl of Shrewsbury.
JOHN TALBOT, his Son.
EDMUND MORTIMER, Earl of March.
Mortimer's Keeper, and a Lawyer.
SIR JOHN FASTOLFE. SIR WILLIAM LUCY. SIR WILLIAM GLANSDALE. SIR THOMAS GARGRAVE.
WOODVILLE, Lieutenant of the Tower. Mayor of London.
VERNON, of the White Rose, or York Faction.
BASSET, of the Red Rose, or Lancaster Faction.

CHARLES, Dauphin, and afterwards King of France.
REIGNIER, Duke of Anjou, and King of Naples.
DUKES OF BURGUNDY and ALENÇON. BASTARD OF ORLEANS.
Governor of Paris. Master-Gunner of Orleans, and his Son.
General of the French Forces in Bordeaux.
A French Sergeant. A Porter. An old Shepherd, Father to Joan la Pucelle.

MARGARET, Daughter to Reignier.
COUNTESS OF AUVERGNE.
JOAN LA PUCELLE, commonly called Joan of Arc.

Fiends appearing to La Pucelle, Lords, Warders of the Tower, Heralds, Officers, Soldiers, Messengers, and several Attendants both on the English and French.

SCENE, partly in England, and partly in France.[1]

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[1]) Das Personenverzeichniss fehlt in der Fol. und wurde zuerst von Rowe seiner Ausgabe (1709) beigegeben.

ACT I.

SCENE I.

Westminster Abbey.

Dead March. The Corpse of King HENRY *the Fifth is discovered, lying in state;*[2] *attended on by the Dukes of* BEDFORD, GLOSTER, *and* EXETER; *the Earl of* WARWICK, *the Bishop of Winchester, Heralds, &c.*

Bed. Hung be the heavens with black,[3] yield day to night!
Comets, importing change of times and states,
Brandish your crystal[4] tresses in the sky,
And with them scourge the bad revolting stars,
That have consented[5] unto Henry's death!
King Henry the fifth, too famous to live long!
England ne'er lost a king of so much worth.

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2) Diese Bühnenweisung ist von den späteren Hggn. in Uebereinstimmung mit der Theaterconvenienz entworfen. Die Fol. hat dafür nach Maſsgabe der alten Bühnenaufführung Folgendes: *Dead March. Enter the Funerall of King Henry the Fift, attended on by the Duke of Bedfort, Regent of France; the Duke of Gloster, Protector; the Duke of Exeter; Warwick; the Bishop of Winchester, and the Duke of Somerset.* — Ritson macht auf die von Sh. selbst vielleicht nicht beachtete Thatsache aufmerksam, dass der hier auftretende Graf Warwick, Richard Beauchamp genannt, ein anderer ist, als der im Verlaufe des Dramas erscheinende Graf Warwick, Richard Nevil, der erst durch Verheirathung mit einer Anna Beauchamp diesen Titel bekam.

3) Wie Steevens und Malone annehmen, dachte Sh. zugleich an die innere Decke des Theaters über der Bühne, die mit dem technischen Ausdruck *the heavens* bezeichnet wurde. So in Heywood's Apology for Actors (1612) *the coverings of the stage, which we call the heavens, were geometrically supported.* — Steevens citirt dazu aus Sidney's Arcadia eine Stelle, die gleichfalls darauf hinzudeuten scheint, dass man den Plafond der Sh.'schen Bühne bei vorkommenden Fällen schwarz verhängte: *There arose, even with the sun, a veil of dark clouds before his face, which shortly had blacked over all the face of heaven, preparing as it were, a mournful stage for a tragedy to be played on.*

4) Das Epitheton *crystal* bezeichnet den durchsichtig hellen Glanz des Kometenschweifes.

5) *to consent* = im Einverständniss handeln, sich zu Etwas verschwören. — Die Sterne haben den Tod Heinrichs des Fünften nicht bloss geschehen lassen, sondern, nach den astrologischen Begriffen der Zeit, veranlasst, und werden deshalb abtrünnig *(revolting)* gescholten. In demselben Sinne spricht Exeter von *planets of mishap that plotted thus our glory's overthrow.*

Glo. England ne'er had [6] a king, until his time.
Virtue he had, deserving to command:
His brandish'd sword did blind men with his beams; [7]
His arms spread wider than a dragon's wings; [8]
His sparkling eyes, replete with wrathful fire,
More dazzled and drove back his enemies,
Than mid-day sun, fierce bent against their faces.
What should I say? his deeds exceed all speech:
He ne'er lift up his hand, but conquered.

Exe. We mourn in black: why mourn we not in blood? [9]
Henry is dead, and never shall revive.
Upon a wooden coffin we attend;
And death's dishonourable victory
We with our stately presence glorify,
Like captives bound to a triumphant car.
What! shall we curse the planets of mishap,
That plotted thus our glory's overthrow?
Or shall we think the subtle-witted French
Conjurers and sorcerers, that, afraid of him,
By magic verses [10] have contriv'd his end?

Win. He was a king, bless'd of the King of kings.
Unto the French the dreadful judgment-day
So dreadful will not be, as was his sight.
The battles of the Lord of hosts he fought:
The church's prayers made him so prosperous.

Glo. The church! where is it? Had not churchmen pray'd,
His thread of life had not so soon decay'd:
None do you like but an effeminate prince,
Whom, like a school-boy, you may over-awe.

Win. Gloster, whate'er we like, thou art protector,
And lookest to command the prince, and realm.
Thy wife is proud; she holdeth thee in awe,
More than God or religious churchmen may.

Glo. Name not religion, for thou lov'st the flesh;
And ne'er throughout the year to church thou go'st,
Except it be to pray against thy foes.

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6) *had* = besass, erlangte, ist Gegensatz zu dem vorhergehenden *lost* und deshalb nachdrücklich zu betonen.

7) *his beams* geht auf *sword* = das blitzende Leuchten des gezückten Schwertes.

8) So in Troilus and Cressida (A. 5, Sc. 9) *the dragon wing of night o'erspreads the earth.*

9) indem wir für seinen Tod an den Franzosen blutige Rache nehmen.

10) Sh. fand in dem von ihm auch anderweitig benutzten Buche von Reginald Scot, Discovery of Witchcraft (1584): *The Irishmen — — will not stick to affirm that they can rime either man or beast to death.*

Bed. Cease, cease [11] these jars, and rest your minds in peace!
Let 's to the altar: — Heralds, wait on us. —
Instead of gold, we 'll offer up our arms,
Since arms avail not, now that Henry 's dead.
Posterity, await for wretched years,
When at their mothers' moist eyes babes shall suck, [12]
Our isle be made a nourish [13] of salt tears,
And none but women left to wail the dead. —
Henry the fifth! thy ghost I invocate:
Prosper this realm, keep it from civil broils!
Combat with adverse planets in the heavens!
A far more glorious star thy soul will make,
Than Julius Cæsar, or bright [14] —

Enter a Messenger.

Mess. My honourable lords, health to you all.
Sad tidings bring I to you out of France,
Of loss, of slaughter, and discomfiture:
Guienne, Champaigne, Rheims, [15] Orleans,
Paris, Guysors, Poictiers, are all quite lost.

Bed. What say'st thou, man, before dead Henry's corse?
Speak softly, or the loss of those great towns
Will make him burst his lead, and rise from death.

Glo. Is Paris lost? is Roan [16] yielded up?
If Henry were recall'd to life again,
These news would cause him once more yield the ghost.

Exe. How were they lost? what treachery was us'd?

Mess. No treachery; but want of men and money.
Among the soldiers this is muttered, —

---

11) *to cease* = aufhören lassen, als transitives Verbum.

12) Die Säuglinge, die an den Brüsten ihrer Mütter keine Nahrung mehr finden, saugen statt dessen an deren bethränten Augen. — *moist* liest die Fol. von 1632 für das *moisten'd* der ersten Fol., das dem sonst so regelmässigen Verse dieses Dramas zuwider ist.

13) *nourish*, eine veraltete Form für *nurse*, kommt u. A. bei Lydgate vor: *Athenes when it was in his floures || Was called nourish of philosophers wise.* — Das Wort und der Satz ist in Verbindung mit dem vorigen Verse aufzufassen. — Manche Hgg. lesen dafür *marish* d. h. *marsh*.

14) Der Bote, welcher auftritt, unterbricht in seiner Hast, die Unglücksnachrichten zu melden, rücksichtslos Bedford's Rede, so dass es ungewiss bleibt, welchem Gestirn Sh. das Epitheton *bright* beilegen wollte.

15) Die Fol. hat *Rheimes*, das Sh. vielleicht zweisylbig, so wie *Champaigne* dreisylbig las; der Vers würde alsdann vollständig sein ohne die von Capell vorgeschlagene Einfügung von *Rouen*, auf welche Stadt sich Gloster in seiner Erwiderung bezieht.

16) *Roan*, die ältere englische Bezeichnung der Stadt Rouen, ist bei Sh. gewöhnlich, sowohl in diesem Drama, wie in K. Henry V. einsylbig, nur hier ausnahmsweise zweisylbig gebraucht. — Holinshed schreibt *Rone* dafür.

That here you maintain several factions;
And, whilst a field should be despatch'd and fought,
You are disputing of your generals. [17]
One would have lingering wars with little cost;
Another would fly swift, but wanteth wings;
A third man [18] thinks, without expense at all,
By guileful fair words peace may be obtain'd.
Awake, awake, English nobility!
Let not sloth dim your honours new-begot:
Cropp'd are the flower-de-luces in your arms;
Of England's coat one half is cut away. [19]

Exe. Were our tears wanting to this funeral,
These tidings would call forth her [20] flowing tides.

Bed. Me they concern; regent I am of France. —
Give me my steeled coat! I 'll fight for France. —
Away with these disgraceful wailing robes!
Wounds will I lend the French, instead of eyes,
To weep their intermissive miseries. [21]

Enter another Messenger.

2 *Mess.* Lords, view these letters, full of bad mischance.
France is revolted from the English quite,
Except some petty towns of no import:
The Dauphin Charles is crowned king in Rheims;
The bastard of Orleans with him is join'd;
Reignier, [22] duke of Anjou, doth take his part;
The duke of Alençon flieth to his side.

Exe. The Dauphin crowned king! all fly to him!
O! whither shall we fly from this reproach?

Glo. We will not fly, but to our enemies' throats. —
Bedford, if thou be slack, I 'll fight it out.

Bed. Gloster, why doubt'st thou of my forwardness?
An army have I muster'd in my thoughts,
Wherewith already France is over-run.

---

17) Ihr streitet unter einander in Betreff der Heerführer, die Ihr haben wollt.

18) Mit *man*, das in der Fol. fehlt, vervollständigt die zweite Fol. von 1632 den Vers. Vielleicht wäre statt dessen das *thinkes* der Fol. *thinketh* zu lesen.

19) Indem nach dem Verlustɐ Frankreichs die Engländer die französischen Lilien nicht mehr im Wappen führen dürfen, ist von dem englischen Wappenrock gleichsam die eine Hälfte abgeschnitten.

20) *her* bezieht Malone auf *England*. Vielleicht sollte *their* in Bezug auf *tears* stehen, wie im älteren Englisch *hir* für *their* gesetzt wird.

21) Bedford will die Franzosen so zu Boden schlagen, dass sie aus ihren Wunden, statt aus ihren Augen, ihr zu wiederholten Malen, erst unter Heinrich V., nun unter dem Regenten, sie überfallendes Elend beweinen sollen.

22) Den Druckfehler *Reynold*, der durch alle Folioausgaben geht, verbesserte zuerst Rowe.

Enter a third Messenger.

3 Mess. My gracious lords, to add to your laments,
Wherewith you now bedew king Henry's hearse,
I must inform you of a dismal fight
Betwixt the stout lord Talbot and the French.

Win. What! wherein Talbot overcame? is 't so?

3 Mess. O, no! wherein lord Talbot was o'erthrown:
The circumstance [23] I 'll tell you more at large.
The tenth of August last, this dreadful lord,
Retiring from the siege of Orleans,
Having full [24] scarce six thousand in his troop,
By three-and-twenty thousand of the French
Was round encompassed and set upon.
No leisure had he to enrank his men;
He wanted pikes to set before his archers; [25]
Instead whereof, sharp stakes, pluck'd out of hedges,
They pitched in the ground confusedly,
To keep the horsemen off from breaking in.
More than three hours the fight continued;
Where valiant Talbot, above human thought,
Enacted wonders with his sword and lance.
Hundreds he sent to hell, and none durst stand him;
Here, there, and every where, enrag'd he slew. [26]
The French exclaim'd, The devil was in arms;
All the whole army stood agaz'd [27] on him.
His soldiers, spying his undaunted spirit,
A Talbot! A Talbot! cried out amain,
And rush'd into the bowels of the battle. [28]
Here had the conquest fully been seal'd up,
If sir John Fastolfe [29] had not play'd the coward.

---

23) *circumstance* = die nähern, ein Ereigniss begleitenden Umstände.

24) *full* adverbial mit *scarce* verbunden = mit sehr genauer Noth.

25) Die Piken wurden wie Pallisaden zum Schutz vor den Bogenschützen aufgepflanzt, hinter denen diese dann losschossen; statt solcher Piken musste Talbot in der Eile sich mit Pfählen, aus den Zäunen losgerissen, begnügen, um den Andrang der feindlichen Reiterei abzuhalten.

26) Für *slew* vermuthete Malone ohne Noth *flew*. — *to slay* ist hier intransitiv = niedermetzeln, ein Gemetzel veranstalten.

27) *agazed* = mit starrem Blick, im Hinstarren verloren, ist mit *on* zu verbinden.

28) Sh. entlehnte diesen Ausdruck vielleicht aus Kyd's altem Drama Jeronimo: *Meet, Don Andrea! yes, in the battle's bowels.*

29) So lautet der Name bei Holinshed, während die Fol. hier und weiterhin *Falstaffe* daraus macht, einen Namen, den Sh. erst später dem von ihm erschaffenen Charakter in K. Henry IV. u. V. gab und den das Sh.'sche Publicum mit dem hier erwähnten *Fastolfe* identificirte.

He being in the vaward, [30] plac'd behind
With purpose to relieve and follow them,
Cowardly fled, not having struck one stroke.
Hence grew the general wrack and massacre:
Enclosed were they with their enemies.
A base Walloon, to win the Dauphin's grace,
Thrust Talbot with a spear into the back;
Whom all France, with their chief assembled strength,
Durst not presume to look once in the face. [31]

Bed. Is Talbot slain? then I will slay myself,
For living idly here in pomp and ease,
Whilst such a worthy leader, wanting aid,
Unto his bastard foe-men is betray'd.

3 Mess. O, no! he lives; but is took prisoner,
And lord Scales with him, and lord Hungerford:
Most of the rest slaughter'd, or took, likewise.

Bed. His ransom there is none but I shall pay.
I'll hale the Dauphin headlong from his throne;
His crown shall be the ransom of my friend:
Four of their lords I 'll change for one of ours. —
Farewell, my masters; to my task will I.
Bonfires in France forthwith I am to make,
To keep our great Saint George's feast withal: [32]
Ten thousand soldiers with me I will take,
Whose bloody deeds shall make all Europe quake.

3. Mess. So you had need; for Orleans is besieg'd.
The English army is grown weak and faint;
The earl of Salisbury craveth supply,
And hardly keeps his men from mutiny,
Since they, so few, watch such a multitude.

Exe. Remember, lords, your oaths to Henry sworn, [33]
Either to quell the Dauphin utterly,
Or bring him in obedience to your yoke.

Bed. I do remember it; and here take my leave,
To go about my preparation. [*Exit.*

---

[30] Für *vaward* = Vortrab, wollten einige Hgg. *rearward* = Nachtrab, lesen. Der Sinn scheint aber der zu sein, dass der Theil des Heers, welcher gewöhnlich den Vortrab bildete, in diesem Falle, um später zur Hülfe verwandt zu werden, hinten aufgestellt war *(plac'd behind)*.

[31] *in the face* steht im Gegensatz zu dem vorhergehenden *into the back*.

[32] Die von ihm in Frankreich angezündeten Dörfer und Städte sollen gleichsam zu Freudenfeuern dienen, wie sie in England am Vorabend des Festes St. Georg's, des englischen Nationalheiligen, angezündet wurden.

[33] den Eid, den sie dem sterbenden König Heinrich V. geschworen hatten. Vgl. Einleitung pag. III.

Glo. I 'll to the Tower, with all the haste I can,
To view the artillery and munition;
And then I will proclaim young Henry king. [*Exit.*

Exe. To Eltham will I, where the young king is,
Being ordain'd his special governor;
And for his safety there I 'll best devise. [*Exit.*

Win. Each hath his place and function to attend:
I am left out; for me nothing remains.
But long I will not be Jack-out-of-office. [34]
The king from Eltham I intend to send, [35]
And sit at chiefest stern of public weal. [*Exit.*

SCENE II.

France. Before Orleans.

Flourish. Enter CHARLES, *with his Forces;* ALENÇON, REIGNIER, *and Others.*

Char. Mars [1] his true moving, even as in the heavens,
So in the earth, to this day is not known.
Late did he shine upon the English side;
Now we are victors, upon us he smiles. [2]
What towns of any moment but we have?
At pleasure here we lie near Orleans;
Otherwhiles, the famish'd English, like pale ghosts,
Faintly besiege us one hour in a month. [3]

Alen. They want their porridge, and their fat bull-beeves:
Either they must be dieted like mules,
And have their provender tied to their mouths,
Or piteous they will look like drowned mice.

---

34) *Jack-out-of-office* = Hans ausser Dienst, das Gegentheil des sonst gebräuchlichen *Jack-in-office* = Hans im Dienst.

35) Für *send* wollte M. Mason des Reimes und des bessern Sinnes wegen *steal* lesen. Indess bedarf die alte Lesart keiner Aenderung, da sie einfach sagt, dass Winchester den jungen König von Eltham, wo er in Exeter's Gewalt bleiben würde, wegschicken wolle, um ihn anderswo eher in seine eigene Gewalt zu bekommen.

1) *Mars* ist doppelsinnig hier der Planet und der Kriegsgott. — Steevens citirt dazu aus einem Pamphlet von Nashe (1596) *You are as ignorant in the true movings of my muse, as the astronomers are in the true movings of Mars, which to this day they could never attain to.* — *Mars his* ist eine euphemische Umschreibung des Genitivs *Mars's*, die Sh. auch in Troilus and Cressida mehrmals anwendet: *Mars his gauntlet* (A. 4, Sc. 5), *Mars his heart* (A. 5, Sc. 2).

2) Jetzt, da wir Sieger sind, lächelt er auf uns herab.

3) Die Engländer, vor Orleans eingeschlossen, sind so matt und ausgehungert, dass sie in jedem Monat nur einmal auf eine Stunde sich zu einem Ausfall gegen das französische Lager aufraffen.

Reig. Let 's raise the siege. Why live we idly here?
Talbot is taken, whom we wont [4] to fear:
Remaineth none but mad-brain'd Salisbury,
And he may well in fretting spend his gall;
Nor men nor money hath he to make war.

Char. Sound, sound alarum! we will rush on them.
Now for the honour of the forlorn French!
Him I forgive my death, that killeth me,
When he sees me go back one foot, or fly. [*Exeunt.*

Alarums; Excursions; afterwards a retreat. [5]

Re-enter CHARLES, ALENÇON, REIGNIER, *and Others.*

Charl. Who ever saw the like? what men have I! —
Dogs! cowards! dastards! — I would ne'er have fled,
But that they left me 'midst my enemies.

Reig. Salisbury is a desperate homicide;
He fighteth as one weary of his life:
The other lords, like lions wanting food,
Do rush upon us as their hungry prey. [6]

Alen. Froissart, a countryman of ours, records, [7]
England all Olivers and Rowlands bred [8]
During the time Edward the third did reign.
More truly now may this be verified;
For none but Samsons, and Goliasses,
It sendeth forth to skirmish. One to ten! [9]
Lean raw-bon'd rascals! [10] who would e'er suppose
They had such courage and audacity?

Char. Let 's leave this town; for they are hair-brain'd slaves,
And hunger will enforce them to be more eager:
Of old I know them; rather with their teeth
The walls they 'll tear down than forsake the siege.

---

4) *wont* ist das Präteritum von *to wont* = pflegen, gewohnt sein.

5) Die Bühnenweisung der Fol. lautet: *Here Alarum, they are beaten back by the English with great loss.*

6) *hungry* steht hier in uneigentlichem Sinne = hungrig empfangen, dem Hunger gebührend oder angehörig.

7) Sh. fand dieses Citat aus dem französischen Chronisten Froissart, der die Kämpfe Eduard's III. in Frankreich erzählt, bei Holinshed angeführt. — *Rowland* und *Oliver* gehörten zu den Helden Karls des Grossen und wurden als solche in den altfranzösischen epischen Gedichten vielfach gefeiert.

8) *bred* ist Rowe's Emendation des *breed* der Fol.

9) Ein Engländer nimmt es mit zehn Franzosen auf.

10) *rascal* doppelsinnig = Schelm, Wicht, und = mageres Wild, das nur aus Knochen besteht *(raw-boned).*

Reig. I think, by some odd gimmors, [11] or device,
Their arms are set like clocks still to strike on;
Else ne'er could they hold out so, as they do.
By my consent, we 'll e'en let them alone.

Alen. Be it so.

Enter the Bastard of Orleans.

Bast. Where 's the prince Dauphin? I have news for him.

Char. Bastard of Orleans, thrice welcome to us.

Bast. Methinks, your looks are sad, your cheer [12] appall'd:
Hath the late overthrow wrought this offence?
Be not dismay'd, for succour is at hand:
A holy maid hither with me I bring,
Which, by a vision sent to her from heaven,
Ordained is to raise this tedious siege,
And drive the English forth the bounds of France.
The spirit of deep prophecy she hath,
Exceeding the nine sibyls of old Rome; [13]
What 's past and what 's to come, she can descry.
Speak, shall I call her in? Believe my words, [14]
For they are certain and unfallible.

Char. Go, call her in. [*Exit Bastard.*] But first, to try her skill,
Reignier, stand thou as Dauphin in my place:
Question her proudly, let thy looks be stern.
By this means shall we sound what skill she hath. [*Retires.*

Enter La Pucelle, [15] *Bastard of Orleans, and Others.*

Reig. Fair maid, is 't thou wilt do these wond'rous feats?

Puc. Reignier, is 't thou that thinkest to beguile me?
Where is the Dauphin? — Come, come from behind;
I know thee well, though never seen before.
Be not amaz'd, there 's nothing hid from me:
In private will I talk with thee apart. —
Stand back, you lords, and give us leave awhile.

Reig. She takes upon her bravely at first dash.

---

11) *gimmors*, wie die Fol. schreibt, oder *gimmals*, wie die späteren Fol. und die meisten Hgg. lesen, ist die verbindende Kette oder der Ring in einem Uhrwerk oder sonstigem Mechanismus. — Sh. dachte wohl an solche Uhren, an denen eine menschliche Figur angebracht war, die mit aufgehobenem Arm den Stundenschlag andeutete.

12) *cheer* = Miene, Ansehen. So in Midsummer Night's Dream (A. 3, Sc. 2) *all fancy-sick she is and pale of cheer.*

13) Sh. meint die neun Sibyllinischen Orakelbücher, die dem Tarquinius zum Kauf angeboten wurden.

14) Johnson schlug dafür *her words* vor.

15) Die Fol. hat *Enter Joan Puzel*, und Sh. betont letzteres Wort stets auf der ersten Sylbe. In den Randglossen zu Holinshed wird sie *Jone le Puzell* genannt.

Puc. Dauphin, I am by birth a shepherd's daughter,
My wit untrain'd in any kind of art.
Heaven and our Lady gracious hath it pleas'd
To shine on my contemptible estate:
Lo! whilst I waited on my tender lambs,
And to sun's parching head display'd my cheeks,
God's mother deigned to appear to me;
And, in a vision full of majesty,
Will'd me to leave my base vocation,
And free my country from calamity.
Her aid she promis'd, and assured success:
In complete glory she reveal'd herself;
And, whereas I was black and swart before,
With those clear rays which she infus'd on me,
That beauty am I bless'd with, which you may see. [16]
Ask me what question thou canst possible,
And I will answer unpremeditated:
My courage try by combat, if thou dar'st,
And thou shalt find that I exceed my sex.
Resolve on this; thou shalt be fortunate, [17]
If thou receive me for thy warlike mate.

Char. Thou hast astonish'd me with thy high terms.
Only this proof I 'll of thy valour make:
In single combat thou shalt buckle with me,
And, if thou vanquishest, thy words are true;
Otherwise, I renounce all confidence.

Puc. I am prepar'd. Here is my keen-edg'd sword,
Deck'd with five [18] flower-de-luces on each side;
The which at Touraine, [19] in Saint Katharine's church-yard,
Out of a great deal of old iron I chose forth.

Char. Then come, o' God's name: I fear no woman.

Puc. And, while I live, I 'll ne'er fly from a man. [*They fight.* [20]

Char. Stay, stay thy hands! thou art an Amazon,
And fightest with the sword of Deborah.

Puc. Christ's mother helps me, else I were too weak.

---

16) Die zweite Fol. lässt *may* aus.

17) *to resolve on* = über Etwas zum Abschluss gelangen, einer Sache gewiss sein. — *this* bezieht sich auf das Folgende.

18) Steevens verbesserte das *fine* der alten Ausgg. in *five*, nach Massgabe der entsprechenden Stelle bei Holinshed. Vgl. Einleitung pag. IV.

19) Holinshed hat genauer *from Saint Katherine's church of Fierbois in Touraine.*

20) Die Bühnenweisung der Fol. lautet: *Here they fight and Joan de Puzel overcomes.*

Char. Whoe'er helps thee, 't is thou that must help me.
Impatiently I burn with thy desire; [21]
My heart and hands thou hast at once subdued.
Excellent Pucelle, if thy name be so,
Let me thy servant, and not sovereign, be:
'T is the French Dauphin sueth to thee thus.

Puc. I must not yield to any rites of love, [22]
For my profession 's sacred from above:
When I have chased all thy foes from hence,
Then will I think upon a recompense.

Char. Meantime look gracious on thy prostrate thrall.

Reig. My lord, methinks, is very long in talk.

Alen. Doubtless he shrives this woman to her smock, [23]
Else ne'er could he so long protract his speech.

Reig. Shall we disturb him, since he keeps no mean? [24]

Alen. He may mean more than we poor men do know:
These women are shrewd tempters with their tongues.

Reig. My lord, where are you? what devise you on?
Shall we give over Orleans, or no?

Puc. Why, no, I say: distrustful recreants!
Fight till the last gasp; I will be your guard.

Char. What she says, I 'll confirm: we 'll fight it out.

Puc. Assign'd am I to be the English scourge.
This night the siege assuredly I 'll raise:
Expect Saint Martin's summer, halcyon days, [25]
Since I have entered into these wars.
Glory is like a circle in the water,
Which never ceaseth to enlarge itself,
Till by broad spreading, it disperse to nought.
With Henry's death the English circle ends;
Dispersed are the glories it included.
Now am I like that proud insulting [26] ship,
Which Cæsar and his fortune bare at once.

---

21) *thy desire* = das Verlangen nach Dir, die Liebe zu Dir. — So in Othello (A. 4, Sc. 1) *who by selling her desires buys herself bread.*

22) Die Fol. schreibt *rights of love,* was erst die spätern Hgg. verbessern.

23) mit frivolem Nebensinn: er nimmt sie in die Beichte bis auf's Hemd, lässt sie Alles beichten.

24) Wortspiel zwischen *mean* = Mass, Mittelstrasse, und *to mean* = meinen, im Sinne haben.

25) Das gute Wetter, das dem Sturme folgt, wie ein Spätsommertag, der erst im November zum Martinstage kommt.

26) *to insult* gebraucht Sh. im Sinne des jetzigen *to exult* = triumphiren, frohlocken, ohne den Nebenbegriff des Kränkenden. — Sh. fand diese Notiz in dem Leben Cäsar's von Plutarch, übersetzt von Thomas North, wo Cäsar dem besorgten Schiffer zuruft: *Good fellow, be of good cheer, and fear not, for thou hast Cæsar and his fortune with thee.*

Char. Was Mahomet inspired with a dove? [27]
Thou with an eagle art inspired then.
Helen, the mother of great Constantine,
Nor yet Saint Philip's daughters [28] were like thee.
Bright star of Venus, fall'n down on the earth,
How may I reverently worship thee enough?

Alen. Leave off delays, and let us raise the siege.

Reig. Woman, do what thou canst to save our honours.
Drive them from Orleans, and be immortaliz'd.

Char. Presently we 'll try. — Come, let 's away about it:
No prophet will I trust, if she prove false. [*Exeunt.*

SCENE III.

London. Tower Hill.

Enter at the gates, the Duke of Gloster, *with his Serving-men.*

Glo. I am come to survey the Tower this day; [1]
Since Henry's death, I fear, there is conveyance. [2]
Where be these warders, that they wait not here?
Open the gates! 'T is Gloster that calls. [*Servants knock.*

1 *Ward.* [*Within.*] Who 's there, that knocks so imperiously?

1 *Serv.* It is the noble Duke of Gloster.

2 *Ward.* [*Within.*] Whoe'er he be, you may not be let in.

1 *Serv.* Villains, answer you so the lord protector?

1 *Ward.* [*Within.*] The Lord protect him! [3] so we answer him:
We do no otherwise than we are will'd.

Glo. Who willed you? or whose will stands but mine?
There 's none protector of the realm but I. —
Break up [4] the gates, I 'll be your warrantize.
Shall I be flouted thus by dunghill grooms?

---

27) In Sir W. Raleigh's History of the World fand Sh., dass Mahomet eine Taube hatte, *which he used to feed with wheat out of his ear; which dove, when it was hungry, lighted on Mahomet's shoulder, and thrust its bill in to find its breakfast; Mahomet persuading the rude and simple Arabians, that it was the holy ghost that gave him advice.*

28) In der Apostelgeschichte (21, 9) werden vier Töchter des Philippus erwähnt, welche Jungfrauen waren und weissagten.

1) Vgl. A. 1, Sc. 1, wo Gloster sagt *I 'll to the Tower, with all the haste I can* || *To view the artillery and munition.*

2) *conveyance* = heimliche Fortschaffung, Unterschleif, in Bezug auf das Geschütz und Rüstzeug im Tower. — In demselben Sinne kommt auch *to convey* vor.

3) Dasselbe Wortspiel kehrt wieder in K. Richard III. (A. 4, Sc. 1) wo Brakenbury sagt: *I mean the lord protector* und die Königin erwidert: *The Lord protect him from that kingly title.*

4) *to break up* im älteren Englisch für *to break open.*

GLOSTER's *Men rush at the Tower gates. Enter to the gates,* WOODVILLE, *the Lieutenant.*

Wood. [*Within.*] What noise is this? what traitors have we here?

Glo. Lieutenant, is it you whose voice I hear?
Open the gates! here 's Gloster that would enter.

Wood. [*Within.*] Have patience, noble duke; I may not open;
The cardinal of Winchester forbids:
From him I have express commandement, [5]
That thou, nor none of thine, shall be let in.

Glo. Fain-hearted Woodville, prizest him 'fore me?
Arrogant Winchester, that haughty prelate,
Whom Henry, our late sovereign, ne'er could brook?
Thou art no friend to God, or to the king:
Open the gates, or I 'll shut thee [6] out shortly.

1 Serv. Open the gates unto the lord protector,
Or we 'll burst them open, if that you come not quickly.

Enter WINCHESTER, *attended by Servants in tawny coats.* [7]

Win. How now, ambitious Humphrey? what means this?

Glo. Pill'd [8] priest, dost thou command me to be shut out?

Win. I do, thou most usurping proditor, [9]
And not protector, of the king or realm.

Glo. Stand back, thou manifest conspirator,
Thou that contriv'dst to murder our dead lord;
Thou that giv'st whores indulgences to sin. [10]
I 'll canvass [11] thee in thy broad cardinal's hat,
If thou proceed in this thy insolence.

---

5) *commandement*, viersylbig zu lesen, ist Sh.'s Wort schon in der Fol.

6) Auf *thee* liegt der Nachdruck: ich will Dich bald aussperren, wie Du mich aussperrst.

7) In braunen Röcken gingen die Diener des geistlichen Gerichts, also auch des Bischofs von Winchester als der obersten geistlichen Gerichtsbehörde. — Gloster's Leute tragen dagegen blaue Röcke als Diener der weltlichen Gerichtsbarkeit. — In der folgenden Zeile emendirt Theobald in *Humphrey* das sinnlose, cursiv gedruckte *Umpheir* der Fol., woraus die spätern Folioausgg. *Umpire* machten, was Rowe beibehielt. Mit seinem Namen *Humphrey* wird der Herzog von Gloster namentlich in K. Henry VI. Second Part wiederholt genannt.

8) *piel'd* in der Fol. — *to pill* oder *to peel* = rupfen, schälen, geht verächtlich auf die Tonsur des Bischofs.

9) *proditor* = Verräther, ein veraltetes, und auch bei Sh. sonst nicht vorkommendes Wort, hier im lautlichen Gegensatz zu *protector* gewählt.

10) Die Londoner Bordelle in der Vorstadt Southwark standen unter dem Schutze des Bischofs von Winchester, dem sie eine Abgabe zu entrichten hatten.

11) *to canvass* = hin- und herschütteln, eigentlich beuteln. — Gloster verhöhnt den breiten Cardinalshut des Bischofs, indem er droht, in demselben ihn zu schütteln und zu rütteln, wie in einem Siebe.

Win. Nay, stand thou back; I will not budge a foot:
This be Damascus, [12] be thou cursed Cain,
To slay thy brother Abel, if thou wilt.
Glo. I will not slay thee, but I 'll drive thee back.
Thy scarlet robes, as a child's bearing-cloth
I 'll use to carry thee out of this place.
Win. Do what thou dar'st; I 'll beard thee to thy face.
Glo. What! am I dar'd, and bearded to my face? —
Draw, men, for all this privileged place; [13]
Blue-coats to-tawny-coats. [14] Priest, beware your beard,
[GLOSTER *and his Men attack the Bishop.*
I mean to tug it, and to cuff you soundly.
Under my feet I stamp thy cardinal's hat,
In spite of pope or dignities of church;
Here by the cheeks I 'll drag thee up and down.
Win. Gloster, thou 'lt answer this before the pope.
Glo. Winchester goose! [15] I cry — a rope! a rope! —
Now beat them hence: Why do you let them stay? —
Thee I 'll chase hence, thou wolf in sheep's array. —
Out, tawny-coats! — out, scarlet hypocrite!
Here GLOSTER's *Men beat out the Cardinal's Men, and enter in the hurly-burly the Mayor of London and his Officers.* [16]
May. Fie, lords! that you, being supreme magistrates,
Thus contumeliously should break the peace!
Glo. Peace, mayor! thou know'st little of my wrongs.
Here 's Beaufort, that regards nor God nor king,
Hath here distrain'd the Tower to his use.
Win. Here 's Gloster too, [17] a foe to citizens;
One that still motions war, and never peace,
O'ercharging your free purses with large fines; [18]
That seeks to overthrow religion,
Because he is protector of the realm;

---

12) In der Gegend von Damaskus sollte Kain seinen Bruder Abel erschlagen haben.

13) Gloster's Diener sollen die Schwerter ziehen, so verpönt auch jeder Streit auf dem Platz sein mag, wo sie sich befinden. — *privileged* ist viersylbig zu lesen.

14) Vgl. Anm. 6 dieser Scene.

15) Anspielung auf die obenerwähnte Gerichtsbarkeit des Bischofs über die Bordelle, da *Winchester goose* = Freudenmädchen, und = Lustseuche ist. So in Troilus and Cressida (A. 5, Sc. 11) *some galled goose of Winchester would hiss.*

16) Diese Bühnenweisung, interessant durch das jetzt veraltete, auch sonst bei Sh. vorkommende Wort *hurly-burly* = Tumult, Handgemenge, ist aus der Fol. entlehnt und wird mit Unrecht von den meisten Hggn. vernachlässigt.

17) *too*, das in der ersten Fol. ausgefallen ist, ergänzt die zweite.

18) *fines* sind die Gelder, mit denen die Londoner ihre Privilegien erneuern lassen oder erkaufen mussten, und von deren Bezahlung ihr Seckel rechtlich frei sein sollte.

And would have armour here out of the Tower,
To crown himself king, and suppress the prince. [19]

Glo. I will not answer thee with words, but blows.

[*Here they skirmish again.*

May. Nought rests for me, in this tumultuous strife,
But to make open proclamation. —
Come, officer: as loud as e'er thou canst cry.

Off. *All manner of men, assembled here in arms this day, against God's peace, and the king's, we charge and command you, in his highness' name, to repair to your several dwelling-places; and not to wear, handle, or use, any sword, weapon, or dagger, henceforward, upon pain of death.*

Glo. Cardinal, I 'll be no breaker of the law;
But we shall meet, and break our minds at large.

Win. Gloster, we 'll meet, to thy dear [20] cost, be sure:
Thy heart-blood I will have for this day's work.

May. I 'll call for clubs, [21] if you will not away. —
This cardinal 's more haughty than the devil.

Glo. Mayor, farewell: thou dost but what thou may'st.

Win. Abominable Gloster! guard thy head;
For I intend to have it, ere long. [*Exeunt.*

May. See the coast clear'd, [22] and then we will depart. —
Good God! these [23] nobles should such stomachs bear!
I myself fight not once in forty year. [*Exeunt.*

SCENE IV.

France. Before Orleans.

Enter, on the walls, [1] *the Master-Gunner and his Son.*

M. Gun. Sirrah, thou know'st how Orleans is besieg'd,
And how the English have the suburbs won.

Son. Father, I know; and oft have shot at them,
Howe'er, unfortunate, I miss'd my aim.

---

19) So heisst der junge König Heinrich, weil er noch nicht gekrönt war.

20) *dear* = empfindlich, das in der ersten Fol. fehlt, findet sich zuerst in der zweiten.

21) d. h. Offizianten, mit Keulen bewaffnet, um die Streitenden auseinander zu bringen. So in As you like it (A. 5, Sc. 2) *Clubs cannot part them.*

22) *to clear the coast,* ein sprichwörtlicher Ausdruck, = den Platz räumen, säubern.

23) Für *these* setzen die meisten Hgg. seit Rowe ohne Autorität *that.* — *stomach* = Leidenschaft, Reizbarkeit.

1) *on the walls* ist mit Rücksicht auf die spätere Bühnenlocalität erst von den Hggn. hinzugefügt und fehlt in der Fol., da auf dem Sh.'schen Theater die beiden Genannten unten auf der Bühne erschienen und von dort ihr Geschütz emporrichteten nach dem erhöhten Standpunkte, den Salisbury und Talbot einnahmen.

M. Gun. But now thou shalt not. Be thou rul'd by me:
Chief master-gunner am I of this town;
Something I must do to procure me grace.
The prince's espials [2] have informed me,
How the English, in the suburbs close intrench'd,
Wont, [3] through a secret grate of iron bars
In yonder tower, to overpeer the city;
And thence discover, how, with most advantage,
They may vex us with shot, or with assault.
To intercept this inconvenience,
A piece of ordnance 'gainst it I have plac'd;
And fully even these three days have I watch'd,
If I could see them. Now, boy, [4] do thou watch,
For I can stay no longer.
If thou spy'st any, run and bring me word,
And thou shalt find me at the governor's. [*Exit.*

Son. Father, I warrant you; take you no care:
I 'll never trouble you, if I may spy them.

Enter, in an upper chamber of a tower, the Lords Salisbury *and* Talbot; *Sir* William Glansdale, *Sir* Thomas Gargrave, *and Others.* [5]

Sal. Talbot, my life, my joy! again return'd?
How wert thou handled, being prisoner,
Or by what means got'st thou to be releas'd?
Discourse, I pr'ythee, on this turret's top.

Tal. The duke [6] of Bedford had a prisoner,
Called the brave Lord Ponton de Santrailes;
For him I was exchang'd and ransomed.
But with a baser man of arms by far,
Once, in contempt, they would have barter'd me:
Which I, disdaining, scorn'd; and craved death,

---

2) *espial* = Späher, Spion. So in Hamlet (A. 3, Sc. 1) *her father and myself, lawful espials.*

3) *wont* verbesserte Tyrwhitt das *went* der Fol. — *wont* ist hier Präsens von *to wont* = pflegen, gewohnt sein.

4) Die zweite Fol., welche namentlich in dem Drucke dieses Dramas manche in der ersten Fol. ausgefallene Wörter richtig supplirt, hat auch in diesem Satze zuerst *fully* und *boy.* Die erste Fol. liest, offenbar unvollständig, *And even these three days have I watch'd || If I could see them. Now do thou watch || For I can stay no longer.*

5) Die alte Bühnenweisung lautet *Enter Salisbury and Talbot on the turrets, with others.* — Sie erscheinen auf dem Thurm, von dem vorher der Büchsenmeister sprach *in yonder tower etc.* — Vgl. Einleitung pag. IV.

6) Die Fol. hat *earl of Bedford,* ein Versehen, das vielleicht Sh. selbst beging.

Rather than I would be so vild-esteem'd: [7]
In fine, redeem'd I was as I desir'd.
But, O! the treacherous Fastolfe wounds my heart:
Whom with my bare fists I would execute,
If I now had him brought into my power.

Sal. Yet tell'st thou not, how thou wert entertain'd.

Tal. With scoffs, and scorns, and contumelious taunts.
In open market-place produc'd they me,
To be a public spectacle to all:
Here, said they, is the terror of the French,
The scare-crow that affrights our children so.
Then broke I from the officers that led me,
And with my nails digg'd stones out of the ground,
To hurl at the beholders of my shame.
My grisly countenance made others [8] fly;
None durst come near, for fear of sudden death.
In iron walls they deem'd me not secure;
So great fear of my name 'mongst them was spread,
That they suppos'd I could rend bars of steel,
And spurn in pieces posts of adamant. [9]
Wherefore a guard of chosen shot I had,
That walk'd about me every minute-while,
And if I did but stir out of my bed,
Ready they were to shoot me to the heart.

Sal. I grieve to hear what torments you endur'd
But we will be reveng'd sufficiently.
Now, it is supper-time in Orleans:
Here, through this grate, I count each one, [10]
And view the Frenchmen how they fortify.
Let us look in; the sight will much delight thee.
Sir Thomas Gargrave, and Sir William Glansdale,
Let me have your express opinions,
Where is best place to make our battery next.

Gar. I think, at the north gate; for there stand lords.

Glan. And I, here, at the bulwark of the bridge.

---

7) *vild-esteemed,* die ältere Orthographie für *vile-esteem'd,* verbesserte M. Mason die Lesart der Fol. *pil'd esteem'd.* Sh. hat dasselbe Compositum in seinen Sonnets (121) *'T is better to be vile than vile-esteem'd.*

8) Die Einen wagten sich nicht nahe wegen der Steine, die er schleuderte, die Andern flohen schon vor seinem grässlichen Anblick.

9) *adamant* ist bei Sh. bald = Diamant, bald = Magnet, endlich auch wie hier = ein fabelhafter Stein von undurchdringlicher Festigkeit und Härte.

10) Die zweite Fol. vervollständigt diesen Vers so: *Here, through this grate I can count every one.*

Tal. For aught I see, this city must be famish'd,
Or with light skirmishes enfeebled. [11]

[*Shot from the town.* SALISBURY *and Sir* THO. GARGRAVE *fall.*

Sal. O Lord! have mercy on us, wretched sinners.

Gar. O Lord! have mercy on me, woeful man.

Tal. What chance is this, that suddenly hath cross'd us? —
Speak, Salisbury; at least, if thou canst speak:
How far'st thou, mirror of all martial men?
One of thy eyes, and thy cheek's side struck off! —
Accursed tower! accursed fatal hand,
That hath contriv'd this woeful tragedy!
In thirteen battles Salisbury o'ercame;
Henry the fifth he first train'd to the wars;
Whilst any trump did sound, or drum struck up.
His sword did ne'er leave striking in the field. —
Yet liv'st thou, Salisbury? though thy speech doth fail,
One eye thou hast to look to heaven for grace:
The sun with one eye vieweth all the world. —
Heaven, be thou gracious to none alive,
If Salisbury wants mercy at thy hands! —
Bear hence his body, I will help to bury it.
Sir Thomas Gargrave, hast thou any life?
Speak unto Talbot; nay, look up to him.
Salisbury, cheer thy spirit with this comfort;
Thou shalt not die, whiles — [12]
He beckons with his hand, and smiles on me,
As who should say, „When I am dead and gone,
Remember to avenge me on the French.“ —
Plantagenet, I will; and like thee, Nero, [13]
Play on the lute, beholding the towns burn:
Wretched shall France be only in my name. [14] [*An alarum; it thunders and lightens.*

Enter a Messenger.

Mess. My lord, my lord! the French have gather'd head:
The Dauphin, with one Joan la Pucelle [15] join'd, —

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[11]) *enfeebled*, ist viersylbig *(enfeebeled)* zu lesen. — Die folgende Bühnenweisung lautet in der Fol. *Here they shoot and Salisbury falls down*, und vor Salisbury's vorhergehender Rede hat die Fol. die Notiz *Enter the Boy with a linstock.* Vgl. Anm. 1 dieser Sc.

[12]) Den Satz, der etwa zu ergänzen wäre: so lange Dein Tod ungerochen bleibt, unterbricht die antwortende Geberde des sterbenden Talbot.

[13]) Das Wort *Nero* ist zufällig in der ersten Fol. hinter *like thee* ausgefallen, und die zweite Fol. liest dafür: *Plantagenet, I will, and Nero-like will,* was die meisten Hgg., zum Theil mit Weglassung des letzten überflüssigen *will,* beibehalten.

[14]) Frankreich soll schon elend sein, wenn es nur meinen Namen hört.

[15]) Auch hier hat die Fol. *Joan de Puzel*, eine Schreibweise, welche Talbot's folgendes Wortspiel mit *puzzel* = Vettel, verständlicher macht.

A holy prophetess, new risen up,
Is come with a great power to raise the siege. [SALISBURY *groans.* [16]
Tal. Hear, hear, how dying Salisbury doth groan!
It irks his heart he cannot be reveng'd. —
Frenchmen, I 'll be a Salisbury to you,
Pucelle or puzzel, dolphin or dogfish, [17]
Your hearts I 'll stamp out with my horse's heels,
And make a quagmire of your mingled brains. —
Convey me Salisbury into his tent,
And then we 'll try what these dastard Frenchmen dare.
[*Exeunt, bearing out the bodies.*

SCENE V.

The Same. Before one of the gates.

Alarum. Skirmishings. TALBOT *pursues the Dauphin, and drives him in: then enter* JOAN LA PUCELLE, *driving Englishmen before her. Then enter* TALBOT.

Tal. Where is my strength, my valour, and my force?
Our English troops retire, I cannot stay them;
A woman clad in armour chaseth them.

Enter LA PUCELLE.

Here, here she comes. — I 'll have a bout with thee;
Devil, or devil's dam, I 'll conjure thee:
Blood will I draw on thee, [1] thou art a witch,
And straightway give thy soul to him thou serv'st.
Puc. Come, come; 't is only I that must disgrace thee. [*They fight.*
Tal. Heavens, can you suffer hell so to prevail?
My breast I 'll burst with straining of my courage,
And from my shoulders crack my arms asunder,
But I will chastise this high-minded strumpet.
Puc. Talbot, farewell; thy hour is not yet come:
I must go victual Orleans forthwith.
O'ertake me if thou canst; I scorn thy strength.

---

16) Die Fol. hat *Here Salisbury lifteth himself up and groans.* — Salisbury macht bei dieser Nachricht einen Versuch, sich von dem Boden zu erheben und stösst seinen letzten Todesseufzer aus.

17) *Dolphin,* die alte Orthographie für *Dauphin,* steht hier doppelsinnig = Delphin, und = Dauphin, und erhält in ersterem Sinn das ähnlichklingende *dogfish* = Seehund, zum Gegensatz.

1) Man glaubte, dass, wer einer Hexe Blut abzapfen könnte, von ihrem Zauber frei sei. — *will I* gehört auch zu dem folgenden *give.*

Go, go, cheer up thy hunger-starved [2] men;
Help Salisbury to make his testament:
This day is ours, as many more shall be. [Puc. *enters the Town, with Sold.*
Tal. My thoughts are whirled like a potter's wheel;
I know not where I am, nor what I do.
A witch, by fear, not force, like Hannibal, [3]
Drives back our troops, and conquers as she lists:
So bees with smoke, and doves with noisome stench,
Are from their hives and houses [4] driven away.
They call'd us for our fierceness English dogs;
Now, like to whelps, we crying run away. [*A short alarum.*
Hark, countrymen! either renew the fight,
Or tear the lions out of England's coat;
Renounce your soil, give sheep in lions' stead:
Sheep run not half so treacherous [5] from the wolf,
Or horse, or oxen, from the leopard,
As you fly from your oft-subdued slaves. [*Alarum. Another skirmish.*
It will not be. — Retire into your trenches:
You all consented [6] unto Salisbury's death,
For none would strike a stroke in his revenge. —
Pucelle is enter'd into Orleans
In spite of us, or aught that we could do.
O! 'would I were to die with Salisbury.
The shame hereof will make me hide my head.
[*Alarum. Retreat. Exeunt* Talbot *and his Forces.*

SCENE VI.

The Same.

Flourish. Enter on the walls, Pucelle, Charles, Reignier, Alençon, *and Soldiers.*

Puc. Advance our waving colours on the walls!
Rescu'd is Orleans from the English wolves. [1]
Thus Joan la Pucelle [2] hath perform'd her word.

---

[2]) *hunger-starved* verbesserte Rowe das *hungry-starved* der Fol., wofür Boswell *hungry, starved* lesen wollte.

[3]) Eine Anspielung auf Hannibal's Kriegslist, der den Römern entkam, indem er ihnen Ochsen mit brennenden Zweigen an den Hörnern festgebunden, entgegentrieb.

[4]) *house* ist *dove-house* = Taubenschlag.

[5]) Wie Sh. häufig das Verglichene mit dem Bilde selbst vermengt, so bezieht sich auch hier das Epitheton *treacherous* nicht so sehr auf die Schafe, sondern auf die Engländer, die aus Feigheit verrätherisch handeln. — Die meisten Hgg. lesen mit Pope *timorous* für *treacherous*.

[6]) Vgl. A. 1, Sc. 1, Anm. 5.

[1]) Das in der ersten Fol. ausgelassene *wolves* ergänzt die zweite Fol. — Malone wollte dafür zur Vervollständigung des Verses *English* dreisylbig *(Engelish)* lesen.

[2]) Auch hier *Joane de Puzel* in der Fol.; ebenso nachher in dieser Sc.

Char. Divinest creature, bright [3] Astræa's daughter,
How shall I honour thee for this success?
Thy promises are like Adonis' gardens, [4]
That one day bloom'd, and fruitful were the next. —
France, triumph in thy glorious prophetess! —
Recover'd is the town of Orleans:
More blessed hap did ne'er befall our state.

Reig. Why ring not out the bells aloud throughout the town?
Dauphin, command the citizens make bonfires,
And feast and banquet in the open streets,
To celebrate the joy that God hath given us.

Alen. All France will be replete with mirth and joy,
When they shall hear how we have play'd the men. [5]

Char. 'T is Joan, not we, by whom the day is won,
For which I will divide my crown with her;
And all the priests and friars in my realm
Shall in procession sing her endless praise.
A statelier pyramis to her I 'll rear,
Than Rhodope's, or Memphis, [6] ever was:
In memory of her, when she is dead,
Her ashes, in an urn more precious
Than the rich-jewell'd coffer of Darius, [7]
Transported shall be at high festivals
Before the kings and queens of France.
No longer on Saint Dennis will we cry,
But Joan la Pucelle shall be France's saint.
Come in; and let us banquet royally,
After this golden day of victory. [*Flourish. Exeunt.*

---

3) Mit *bright* vervollständigt erst die zweite Fol. den Vers. Malone las dafür *Astræa* viersylbig *(Asterœa)*. — Mit grösserer Wahrscheinlichkeit liesse sich *creature* dreisylbig *(crëature)* lesen.

4) Die Gärten des von der Venus geliebten Adonis werden schon bei Plutarch neben den eben so fabelhaften des Phaeakenkönigs Alkinous erwähnt.

5) *to play the men* = sich wie Männer benehmen, Männer vorstellen. So in Tempest (A. 1, Sc. 1) *Play the men.*

6) Steevens wollte *Rodope's of Memphis* lesen, weil die von der Rhodope, einer Buhlerin, errichtete Pyramide, von der Sh. wahrscheinlich durch Plutarch Kunde hatte, sich zu Memphis befand. — Indess kann Sh. sehr wohl zwei Pyramiden im Sinne haben, die der Rhodope, und eine andere zu Memphis.

7) Sh. fand in Puttenham's Arte of English Poesie (1589) Folgendes: *In what price the noble poems of Homer were holden with Alexander the Great, insomuch as every night they were laid under his pillow, and by day were carried in the rich jewel coffer of Darius, lately before vanquished by him in battle.* — Auch aus dem Plutarch kannte Sh. diese Notiz.

ACT II.

SCENE I.

The Same.

Enter to the gates, a French Sergeant, and Two Sentinels.

Serg. Sirs, take your places, and be vigilant.
If any noise, or soldier, you perceive,
Near to the walls, by some apparent sign
Let us have knowledge at the court of guard. [1]

1 Sent. Sergeant, you shall. [*Exit Sergeant.*] Thus are poor servitors
(When others sleep upon their quiet beds)
Constrain'd to watch in darkness, rain, and cold.

Enter TALBOT, BEDFORD, BURGUNDY, *and Forces, with scaling ladders; their drums beating a dead march.* [2]

Tal. Lord regent, and redoubted Burgundy,
By whose approach the regions of Artois,
Walloon, and Picardy, are friends to us, [3]
This happy night the Frenchmen are secure,
Having all day carous'd and banqueted.
Embrace we then this opportunity:
As fitting best to quittance their deceit,
Contriv'd by art, and baleful sorcery.

Bed. Coward of France! — how much he wrongs his fame,
Despairing of his own arm's fortitude,
To join with witches, and the help of hell.

Bur. Traitors have never other company.
But what 's that Pucelle, whom they term so pure?

Tal. A maid, they say.

Bed. A maid, and be so martial!

Bur. Pray God, she prove not masculine ere long,
If underneath the standard of the French
She carry armour, as she hath begun.

Tal. Well, let them practise [4] and converse with spirits;
God is our fortress, in whose conquering name
Let us resolve to scale their flinty bulwarks.

---

1) *court of guard* entspricht dem jetzigen *guard-room.*

2) Die Trommeln schlagen im dumpfen Ton, damit der Feind sie nicht höre.

3) Bedford hat auf dem Marsche nach Orleans Artois, das Wallonische Land und die Picardie der Englischen Oberherrschaft gesichert.

4) *to practise* = Anschläge machen, vorzugsweise in bösem Sinne.

Bed. Ascend, brave Talbot; we will follow thee.
Tal. Not all together: better far, I guess,
That we do make our entrance several ways,
That if it chance the one of us do fail,
The other yet may rise against their force.
Bed. Agreed. I 'll to yon corner.
Bur. And I to this.
Tal. And here will Talbot mount, or make his grave. —
Now, Salisbury, for thee, and for the right
Of English Henry, shall this night appear
How much in duty I am bound to both.

[*The English scale the walls, crying St. George! A Talbot! and all enter the town.*

Sent. [*Within.*] Arm, arm! the enemy doth make assault!

The French leap over the walls in their shirts. Enter, several ways, Bastard, Alençon, Reignier, *half ready, and half unready.* [5]

Alen. How now, my lords? what, all unready so?
Bast. Unready? ay, and glad we 'scap'd so well.
Reig. 'T was time, I trow, to wake and leave our beds,
Hearing alarums at our chamber doors.
Alen. Of all exploits, since first I followed arms,
Ne'er heard I of a warlike enterprize
More venturous, or desperate than this.
Bast. I think, this Talbot be a fiend of hell.
Reig. If not of hell, the heavens sure favour him.
Alen. Here cometh Charles: I marvel how he sped. [6]

Enter Charles *and* La Pucelle.

Bast. Tut! holy Joan was his defensive guard.
Char. Is this thy cunning, thou deceitful dame?
Didst thou at first, to flatter us withal,
Make us partakers of a little gain,
That now our loss might be ten times so much?
Puc. Wherefore is Charles impatient with his friend?
At all times will you have my power alike?
Sleeping or waking, must I still prevail,
Or will you blame, and lay the fault on me? —
Improvident soldiers! had your watch been good,
This sudden mischief never could have fallen.
Char. Duke of Alençon, this was your default,
That, being captain of the watch to-night,
Did look no better to that weighty charge.

---

5) *ready* = angekleidet, gerüstet, *unready* das Gegentheil. — Diese Bühnenweisung ist aus der Fol. — In den folgenden Wechselreden ist *unready* zugleich = unvorbereitet.
6) mich wundert, wie er glücklich davon kam.

Alen. Had all your quarters been as safely kept,
As that whereof I had the government,
We had not been thus shamefully surpriz'd.
Bast. Mine was secure.
Reig. And so was mine, my lord.
Char. And for myself, most part of all this night,
Within her quarter, and mine own precinct,
I was employ'd in passing to and fro,
About relieving of the sentinels:
Then how, or which way, should they first break in?
Puc. Question, my lords, no further of the case,
How, or which may: 't is sure, they found some place
But weakly guarded, where the breach was made.
And now there rests no other shift but this, —
To gather our soldiers, scatter'd and dispers'd,
And lay new platforms [7] to endamage them.

Alarum. Enter an English Soldier, crying A Talbot! A Talbot! They fly, leaving their clothes [8] behind.

Sold. I 'll be so bold to take what they have left.
The cry of Talbot serves me for a sword;
For I have loaden me with many spoils,
Using no other weapon but his name. [*Exit.*

SCENE II.

Orleans. Within the Town.

Enter Talbot, Bedford, Burgundy, *a Captain, and Others.*

Bed. The day begins to break, and night is fled,
Whose pitchy mantle over-veil'd the earth.
Here sound retreat, and cease our hot pursuit. [*Retreat sounded.*
Tal. Bring forth the body of old Salisbury;
And here advance it in the market-place,
The middle centre of this cursed town. —
Now have I paid my vow unto his soul; [1]
For every drop of blood was drawn from him,
There hath at least five Frenchmen died to-night.
And that hereafter ages may behold
What ruin happen'd in revenge of him,

---

7) *platform* = Entwurf, Plan, Anschlag, das jetzige *plot.*
8) ihre Kleider, die sie in der Eile noch nicht angelegt hatten, sondern in den Händen hielten.
1) Vgl. A. 1, Sc. 4, Anm. 12 und 13.

Within their chiefest temple I 'll erect
A tomb, wherein his corpse shall be interr'd:
Upon the which, that every one may read,
Shall be engrav'd the sack of Orleans,
The treacherous manner of his mournful death,
And what a terror he had been to France.
But, lords, in all our bloody massacre,
I muse, we met not with the Dauphin's grace, [2]
His new-come champion, virtuous Joan of Arc,
Nor any of his false confederates.

Bed. 'T is thought, lord Talbot, when the fight began,
Rous'd on the sudden from their drowsy beds,
They did, amongst the troops of armed men,
Leap o'er the walls for refuge in the field.

Bur. Myself, as far as I could well discern,
For smoke, and dusky vapours of the night,
Am sure I scar'd the Dauphin, and his trull;
When arm in arm they both came swiftly running,
Like to a pair of loving turtle-doves,
That could not live asunder, day or night.
After that things are set in order here,
We 'll follow them with all the power we have.

Enter a Messenger.

Mess. All hail, my lords! Which of this princely train
Call ye the warlike Talbot, for his acts
So much applauded through the realm of France?

Tal. Here is the Talbot; who would speak with him?

Mess. The virtuous lady, countess of Auvergne,
With modesty admiring thy renown,
By me entreats, great lord, thou wouldst vouchsafe
To visit her poor castle where she lies; [3]
That she may boast she hath beheld the man
Whose glory fills the world with loud report.

Bur. Is it even so? Nay, then, I see, our wars
Will turn unto a peaceful comic sport,
When ladies crave to be encounter'd with. —
You may not, my lord, despise her gentle suit.

Tal. Ne'er trust me then; for when a world of men
Could not prevail with all their oratory,
Yet hath a woman's kindness over-rul'd. —
And therefore tell her, I return great thanks,

---

[2]) *grace* ist ein dem Dauphin ironisch beigelegter Ehrentitel. — Ebenso ironisch ist in der folgenden Zeile *virtuous* gemeint.

[3]) *to lie* = residiren, sich aufhalten.

And in submission will attend on her. —
Will not your honours bear me company?
Bed. No, truly, it is more than manners will; [4]
And I have heard it said, unbidden guests
Are often welcomest when they are gone.
Tal. Well then, alone, since there 's no remedy,
I mean to prove this lady's courtesy.
Come hither, captain. [*Whispers.*] — You perceive my mind.
Capt. I do, my lord, and mean accordingly. [*Exeunt.*

SCENE III.

Auvergne. Court of the Castle.

Enter the Countess *and her Porter.*

Count. Porter, remember what I gave in charge;
And when you have done so, bring the keys to me.
Port. Madam, I will. [*Exit.*
Count. The plot is laid: if all things fall out right,
I shall as famous be by this exploit,
As Scythian Thomyris by Cyrus' death.
Great is the rumour of this dreadful knight,
And his achievements of no less account:
Fain would mine eyes be witness with mine ears,
To give their censure [1] of these rare reports.

Enter Messenger and Talbot.

Mess. Madam, according as your ladyship desir'd,
By message crav'd, [2] so is lord Talbot come.
Count. And he is welcome. What! is this the man?
Mess. Madam, it is.
Count. Is this the scourge of France?
Is this the Talbot, so much fear'd abroad,
That with his name the mothers still their babes? [3]

---

[4]) Wenn wir Euch zur Gräfin von Auvergne begleiteten, so überschritte dies die Gesetze der Höflichkeit, da wir nicht eingeladen sind.

[1]) *censure* = Urtheil, Meinungsäusserung. — Die Gräfin möchte gern mit Augen und Ohren bezeugen können, was von den auffallenden Berichten über die gewaltige Heldenkraft Talbot's zu halten sei.

[2]) *craved by message* ist participiale Apposition zu *lord Talbot.*

[3]) In Hall's Chronik fand Sh. von Talbot folgende Schilderung: *This man was to the French people a very scourge and a daily terror, insomuch that as his person was fearful and terrible to his adversaries present, so his name and fame was spiteful and dreadful to the common people absent; insomuch that women in France, to fear their young children would cry, the Talbot cometh, the Talbot cometh.*

I see report is fabulous and false:
I thought I should have seen some Hercules,
A second Hector, for his grim aspect, [4]
And large proportion of his strong-knit limbs.
Alas! this is a child, a silly [5] dwarf:
It cannot be, this weak and writhled [6] shrimp
Should strike such terror to his enemies.

Tal. Madam, I have been bold to trouble you;
But, since your ladyship is not at leisure,
I 'll sort [7] some other time to visit you.

Count. What means he now? — Go ask him, whither he goes.

Mess. Stay, my lord Talbot; for my lady craves
To know the cause of your abrupt departure.

Tal. Marry, for that she 's in a wrong belief,
I go to certify her, Talbot 's here.

Re-enter Porter, with keys.

Count. If thou be he, then art thou prisoner.

Tal. Prisoner! to whom?

Count. To me, blood-thirsty lord;
And for that cause I train'd thee to my house.
Long time thy shadow hath been thrall to me,
For in my gallery thy picture hangs;
But now the substance [8] shall endure the like,
And I will chain these legs and arms of thine,
That hast by tyranny these many years,
Wasted our country, slain our citizens,
And sent our sons and husbands captivate. [9]

Tal. Ha, ha, ha!

Count. Laughest thou, wretch? thy mirth shall turn to moan.

Tal. I laugh to see your ladyship so fond, [10]
To think that you have aught but Talbot's shadow,
Whereon to practise your severity.

Count. Why, art not thou the man?

Tal. I am, indeed.

---

4) *aspect* betont Sh. auf der letzten Sylbe.

5) *silly* = harmlos, simpel.

6) *writhled* = runzlicht, eingeschrumpft. Das veraltete Wort gebraucht u. A. Bishop Hall in St. Paul's Combat: *The skin that was white and smooth is turned tawny and writhled.*

7) *to sort*, statt des gewöhnlichen *to sort out* = aussuchen, auswählen.

8) Der Gegensatz von *shadow* und *substance*, von dem Bilde einer Person und der Person selbst, ist Sh. sehr geläufig.

9) *captivate* = kriegsgefangen. Dasselbe Adjectiv kehrt A. 5, Sc. 3 wieder. — *to send captivate* = in die Gefangenschaft schicken.

10) *fond* = thöricht, in einen Wahn verliebt.

Count. Then have I substance too.
Tal. No, no, I am but shadow of myself:
You are deceiv'd, my substance is not here;
For what you see, is but the smallest part
And least proportion of humanity. [11]
I tell you, madam, were the whole frame here,
It is of such a spacious lofty pitch,
Your roof were not sufficient to contain it.
Count. This is a riddling merchant for the nonce; [12]
He will be here, and yet he is not here:
How can these contrarieties agree?
Tal. That will I show you presently.

He winds his horn. Drums strike up; a Peal of Ordnance. The Gates being forced, enter Soldiers.

How say you, [13] madam? are you now persuaded,
That Talbot is but shadow of himself?
These are his substance, sinews, arms, and strength,
With which he yoketh your rebellious necks,
Razeth your cities, and subverts your towns,
And in a moment makes them desolate.
Count. Victorious Talbot, pardon my abuse:
I find, thou art no less than fame hath bruited, [14]
And more than may be gather'd by thy shape.
Let my presumption not provoke thy wrath;
For I am sorry, that with reverence
I did not entertain thee as thou art. [15]
Tal. Be not dismay'd, fair lady; nor misconster [16]
The mind of Talbot, as you did mistake
The outward composition of his body.
What you have done hath not offended me:
No other satisfaction do I crave,
But only, with your patience, that we may

---

[11]) der geringste körperliche Theil des gesammten Menschenwesens, das den Talbot ausmacht.

[12]) *merchant*, ein Ausdruck der Geringschätzung, gleichsam = Trödler, Krämer, wie in Romeo and Juliet (A. 2, Sc. 4) *what saucy merchant was this*, und in Webster's Law Case: *you have proved yourself a cunning merchant indeed.* — *for the nonce* für das eine Mal, für den vorkommenden Fall.

[13]) Was sagt Ihr dazu?

[14]) *to bruit* = aussprengen, verkünden, vom Gerüchte.

[15]) *as thou art* = Dir entsprechend, wie Deine Person es verlangt.

[16]) *misconster* ist das Sh.'sche Wort, wofür die Hgg. meistens *misconstrue* setzen. So in As you like it (A. 1, Sc. 2) *Yet he misconsters all that you have done.*

Taste of your wine, and see what cates you have;
For soldiers' stomachs always serve them well.
Count. With all my heart; and think me honoured
To feast so great a warrior in my house. [*Exeunt.*

SCENE IV.

London. The Temple Garden.

Enter the Earls of Somerset, Suffolk, *and* Warwick; Richard Plantagenet, Vernon, *and a Lawyer.*

Plan. Great lords, and gentlemen, what means this silence?
Dare no man answer in a case of truth?
Suf. Within the Temple hall we were too loud:
The garden here is more convenient.
Plan. Then say at once, if I maintain'd the truth,
Or, else, was wrangling Somerset in the error? [1]
Suf. 'Faith, I have been a truant in the law,
And never yet could frame my will to it;
And, therefore, frame the law unto my will.
Som. Judge you, my lord of Warwick, then between us.
War. Between two hawks, which flies the higher pitch, [2]
Between two dogs, which hath the deeper mouth, [3]
Between two blades, which bears the better temper,
Between two horses, which doth bear him best, [4]
Between two girls, which hath the merriest eye,
I have, perhaps, some shallow [5] spirit of judgment;
But in these nice sharp quillets of the law,
Good faith, I am no wiser than a daw.
Plan. Tut, tut! here is a mannerly forbearance:
The truth appears so naked on my side,
That any purblind eye may find it out.

---

1) Plantagenet fordert zur Entscheidung der Streitfrage zwischen ihm und Somerset die Schiedsrichter auf, entweder ihm ausdrücklich Recht zu geben oder sonst, wenn sie das nicht wollen, wenigstens zu sagen, ob Somerset Unrecht gehabt habe. — So erklärt, bedarf die alte Lesart weder der Emendation Johnson's, der *i' the right* für *in the error* vorschlug, noch auch der von Hanmer *And was not* für *Or else was etc.* — Die Streitfrage dreht sich um die nähern Erbansprüche an den englischen Thron der von Plantagenet vertretenen Yorks oder der Lancasters.

2) *pitch* ist die Höhe, bis zu welcher der von der Hand losgelassene Jagdfalke mit einem Male emporfliegt.

3) welcher von zwei Hunden die tiefste Stimme zum Bellen hat. Derselbe Vorzug eines Jagdhundes wird auch in Taming of the Shrew (Induction) hervorgehoben: *the deep-mouthed brach.*

4) welches von zwei Pferden sich am besten trägt oder hält. So in Romeo and Juliet (A. 1, Sc. 5) *he bears him like a portly gentleman.*

5) *shallow* fügt Warwick in angenommener Bescheidenheit hinzu.

Som. And on my side it is so well apparell'd,
So clear, so shining, and so evident,
That it will glimmer through a blind man's eye.

Plan. Since you are tongue-tied, and so loath to speak,
In dumb significants [6] proclaim your thoughts.
Let him, that is a true-born gentleman,
And stands upon the honour of his birth, [7]
If he suppose that I have pleaded truth,
From off this brier pluck a white rose with me.

Som. Let him that is no coward, nor no flatterer,
But dare maintain the party of the truth,
Pluck a red rose from off this thorn with me.

War. I love no colours; [8] and, without all colour
Of base insinuating flattery,
I pluck this white rose with Plantagenet.

Suf. I pluck this red rose with young Somerset;
And say withal, I think he held the right.

Ver. Stay, lords and gentlemen, and pluck no more,
Till you conclude that he, upon whose side
The fewest roses are cropp'd from the tree,
Shall yield the other in the right opinion. [9]

Som. Good master Vernon, it is well objected; [10]
If I have fewest, I subscribe in silence.

Plan. And I.

Ver. Then, for the truth and plainness of the case,
I pluck this pale and maiden blossom here,
Giving my verdict on the white rose side.

Som. Prick not your finger as you pluck it off,
Lest, bleeding, you do paint the white rose red,
And fall on my side so, against your will.

Ver. If I, my lord, for my opinion bleed,
Opinion [11] shall be surgeon to my hurt,
And keep me on the side where still I am.

Som. Well, well, come on: who else?

---

6) *significant* = Zeichen, Andeutung. Sh. hat dasselbe Wort als ein gesucht affectirtes für einen Brief in Love's Labour 's lost (A. 3, Sc. 1) *Bear this significant to the country maid Jaquenetta.*

7) *his birth* bezieht sich auf das vorhergehende *true-born gentleman:* Wer diese seine adlige Abkunft behauptet oder vertritt.

8) *colour* doppelsinnig = Farbe, und = Beschönigung, Verstellung.

9) *right opinion* = die Ueberzeugung vom Recht, die Meinung, dass er Recht hat.

10) *to object* = vorhalten, vorlegen.

11) *opinion* ist zuerst = Vernon's Dafürhalten, dann = die öffentliche Meinung, das gute Ansehen, in welchem Vernon steht.

Law. Unless my study and my books be false,
The argument you held, was wrong in you;
In sign whereof, I pluck a white rose too.

Plan. Now, Somerset, where is your argument?

Som. Here, in my scabbard; meditating that,
Shall dye your white rose in a bloody red. [12]

Plan. Meantime, your cheeks do counterfeit our roses; [13]
For pale they look with fear, as witnessing
The truth on our side.

Som. No, Plantagenet,
'T is not for fear, but anger, that thy cheeks
Blush for pure shame, to counterfeit our roses,
And yet thy tongue will not confess thy error.

Plan. Hath not thy rose a canker, Somerset?

Som. Hath not thy rose a thorn, Plantagenet?

Plan. Ay, sharp and piercing, to maintain his truth, [14]
Whiles thy consuming canker eats his falsehood.

Som. Well, I 'll find friends to wear my bleeding roses, [15]
That shall maintain what I have said is true,
Where false Plantagenet dare not be seen.

Plan. Now, by this maiden blossom in my hand,
I scorn thee and thy faction, [16] peevish boy.

Suf. Turn not thy scorns this way, Plantagenet.

Plan. Proud Poole, I will; and scorn both him and thee.

Suf. I 'll turn my part thereof into thy throat.

Som. Away, away, good William De-la-Poole: [17]
We grace the yeoman by conversing with him.

War. Now, by God's will, thou wrong'st him, Somerset:
His grandfather was Lionel, duke of Clarence,

---

12) Eine Erwägung desjenigen Arguments, das in meiner Scheide steckt, d. h. meines Schwertes, wird Eure weisse Rose blutig roth färben; oder mit dem Wortspiel von *to die* und *to dye:* dies erwägend, wird Eure weisse Rose in blutigem Roth sterben.

13) *our roses* = die von mir und meinen Parteigenossen erkorenen weissen Rosen.

14) *his* vor *truth* wie vor *falsehood* geht auf das beiderseitige *thy rose:* das Recht der einen, weissen Rose, und das Unrecht der andern, rothen Rose.

15) *bleeding roses* = die blutigrothen Rosen.

16) *faction* ist Theobald's Emendation für *fashion* der Fol.; sie empfiehlt sich durch Suffolk's folgende Worte, der das *faction* auf sich bezieht, sowie durch Plantagenets spätere Wiederholung *this pale and angry rose* || *Will I for ever and my faction wear.* — *fashion* würde die Mode Somerset's, der die rothe Rose trägt, bedeuten.

17) Er nennt ihn höhnisch bei seinem simplen Familiennamen und fügt in geflissentlicher Herablassung das Wort *good,* ein den Yeomen zukommendes Epitheton, hinzu.

Third son to the third Edward, king of England.
Spring crestless yeomen [18] from so deep a root? [19]

Plan. He bears him on the place's privilege, [20]
Or durst not, for his craven heart, say thus.

Som. By him that made me, I 'll maintain my words
On any plot of ground in Christendom.
Was not thy father, Richard, earl of Cambridge,
For treason executed in our late king's days?
And by his treason stand'st not thou attainted,
Corrupted, and exempt [21] from ancient gentry?
His trespass yet lives guilty in thy blood;
And, till thou be restor'd, thou art a yeoman.

Plan. My father was attached, not attainted, [22]
Condemn'd to die for treason, but no traitor;
And that I 'll prove on better men than Somerset,
Were growing time once ripen'd to my will. [23]
For your partaker [24] Poole, and you yourself,
I 'll note you in my book of memory, [25]
To scourge you for this apprehension: [26]
Look to it well, and say you are well warn'd.

Sam. Ay, thou shalt find us ready for thee still,
And know us by these colours for thy foes;
For these my friends, in spite of thee, shall wear. [27]

Plan. And, by my soul, this pale and angry [28] rose,
As cognizance of my blood-drinking hate,

---

18) Die Yeomen, die, im Gegensatz zum hohen Adel, keinen Helmschmuck über dem Wappen führen durften.

19) Das Königsgeschlecht reicht weit in die Vorzeit, in der es gleichsam mit tiefer Wurzel, wie ein alter Baum, wurzelt.

20) Der Bezirk des Tempels, als einer alten Stiftung, war geweiht und durfte durch keine Gewaltthätigkeit entweiht werden. Vgl. A. 1, Sc. 3, Anm. 13.

21) *exempt from* = losgelöst von Etwas, untheilhaft einer Sache.

22) *attached* = angeklagt, bildet auch lautlich einen Gegensatz zu *attainted* = überführt, schuldig befunden.

23) wenn die Zeit in ihrem Wachsthum erst so reif ist, wie ich wünsche.

24) *partaker* = Parteigänger, der die Partei Jemandes ergreift, Anhänger. So in Sydney's Arcadia: *his obsequies being no more solemnized by the tears of his partakers than the blood of his enemies.*

25) Anspielungen auf die damals gebräuchlichen Notizenbücher, in die man Denksprüche, Namen und Dinge, die man nicht vergessen wollte, eintrug, kommen auch sonst bei Sh. vor. So in Hamlet (A. 1, Sc. 5) *from the table of my memory || I 'll wipe away all trivial fond records etc.*

26) *apprehension* = Argwohn, nachtheilige Auffassung. — Theobald wollte dafür *reprehension* lesen.

27) Die Construction ist *for my friends shall wear these* scil. *colours.*

28) *pale and angry* ist, nach dem Sh.'schen Gebrauche der Copula *and*, zu verbinden: die Rose, die vor Zorn blass geworden ist. So ist die weisse Rose das Abzeichen

Will I for ever, and my faction, wear,
Until it wither with me to my grave,
Or flourish to the height of my degree. [29]

Suf. Go forward, and be chok'd with thy ambition:
And so farewell, until I meet thee next. [*Exit.*

Som. Have with thee, [30] Poole. — Farewell, ambitious Richard. [*Exit.*

Plan. How I am brav'd, and must perforce endure it!

War. This blot, that they object against your house,
Shall be wip'd [31] out in the next parliament,
Call'd for the truce of Winchester and Gloster;
And if [32] thou be not then created York,
I will not live to be accounted Warwick.
Meantime, in signal of my love to thee,
Against proud Somerset, and William Poole,
Will I upon thy party wear this rose.
And here I prophesy, — This brawl to-day,
Grown to this faction in the Temple garden,
Shall send, between the red rose and the white,
A thousand souls to death and deadly night.

Plan. Good master Vernon, I am bound to you,
That you on my behalf would pluck a flower.

Ver. In your behalf still will I wear the same.

Law. And so will I.

Plan. Thanks, gentle Sir. [33]
Come, let us four to dinner: I dare say,
This quarrel will drink blood another day. [*Exeunt.*

SCENE V.

The Same. A Room in the Tower.

Enter MORTIMER, *brought in a chair by Two Keepers.*

Mor. Kind keepers of my weak decaying age,
Let dying Mortimer here rest himself. —

---

des Hasses, der das Blut verzehrt und daher blass aussieht. So in Romeo and Juliet (A. 3, Sc. 5) *thou look'st pale — — Dry sorrow drinks our blood.* — Andere fassen dagegen *blood-drinking hate* = blutdürstiger Hass.

29) Die von ihm erwählte Rose soll entweder mit ihm selber dem Grabe zuwelken, oder so hoch emporwachsen, wie er selbst steigt, wenn seine Erbansprüche an den Thron sich verwirklichen.

30) Ich gehe mit, ich begleite Dich.

31) So verbessert die zweite Fol. das *whipt* der ersten. — Das Parlament war einberufen, um die Streitigkeiten zwischen Winchester und Gloster beizulegen, und wird in der ersten Scene des dritten Acts vorgeführt.

32) *And if*, in der Schreibart der Fol. ist auch hier vielleicht wie an manchen andern Stellen bei Sh. *An if* zu lesen.

33) Das in der ersten Fol. ausgefallene *Sir* ergänzt die zweite Fol.

Even like a man new haled from the rack,
So fare my limbs with long imprisonment;
And these grey locks, the pursuivants of death, [1]
Nestor-like aged, in an age of care,
Argue the end of Edmund Mortimer.
These eyes, like lamps whose wasting oil is spent,
Wax dim, as drawing to their exigent: [2]
Weak shoulders, overborne with burdening grief,
And pithless [3] arms, like to a wither'd vine
That droops his sapless branches to the ground:
Yet are these feet, — whose strengthless stay is numb, [4]
Unable to support this lump of clay, —
Swift-winged with desire to get a grave,
As witting [5] I no other comfort have. —
But tell me, keeper, will my nephew come?

1 Keep. Richard Plantagenet, my lord, will come:
We sent unto the Temple, unto his chamber,
And answer was return'd that he will come.

Mor. Enough; my soul shall then be satisfied. —
Poor gentleman! his wrong doth equal mine.
Since Henry Monmouth first began to reign,
Before whose glory I was great in arms,
This loathsome sequestration have I had;
And even since then hath Richard been obscur'd,
Depriv'd of honour and inheritance:
But now, the arbitrator [6] of despairs,
Just death, kind umpire of men's miseries,
With sweet enlargement doth dismiss me hence.
I would his troubles likewise were expir'd,
That so he might recover what was lost.

Enter Richard Plantagenet.

1 Keep. My lord, your loving nephew now is come.

---

1) Die grauen Locken verkünden das Herannahen des Todes, wie Herolde, die etwa einem Könige voranschreiten.

2) *exigent* = das Aeusserste, der entscheidende Augenblick. So in Julius Caesar (A. 5, Sc. 1) *Why do you cross me in this exigent?*

3) *pithless* = marklos, kraftlos.

4) Auch der Chronist sagt: *Edmund Mortimer, the last Earl of March of that name, which long time had been restrained from his liberty, and finally waxed lame, deceased without issue, whose inheritance descended to Lord Richard Plantagenet.* — *unable* ist mit *strengthless stay*, dagegen *swift-winged* mit *these feet* zu verbinden: die lahmen Füsse sind doch vom Verlangen beflügelt, ein Grab zu finden, als ob sie wüssten, dass Mortimer keinen andern Trost mehr habe.

5) *witting*, als Particip des alten *to wit* = wissen, hat Sh. nur an dieser Stelle.

6) *arbitrator*, wie *umpire*, ist der Schiedsrichter, der durch seine Entscheidung eine Sache zu Ende bringt.

Mor. Richard Plantagenet, my friend? Is he come?
Plan. Ay, noble uncle, thus ignobly us'd,
Your nephew, late-despised [7] Richard comes.
Mor. Direct mine arms, I may embrace his neck,
And in his bosom spend my latter gasp.
O! tell me, when my lips do touch his cheeks,
That I may kindly give one fainting kiss. —
And now declare, sweet stem from York's great stock,
Why didst thou say — of late thou wert despis'd?
Plan. First, lean thine aged back against mine arm,
And in that ease I 'll tell thee my disease. [8]
This day, in argument upon a case,
Some words there grew 'twixt Somerset and me;
Among which terms he us'd his lavish tongue,
And did upbraid me with my father's death:
Which obloquy set bars before my tongue,
Else with the like I had requited him.
Therefore, good uncle, for my father's sake,
In honour of a true Plantagenet,
And for alliance [9] sake, declare the cause
My father, earl of Cambridge, lost his head.
Mor. That cause, fair nephew, that imprison'd me,
And hath detain'd me all my flow'ring youth
Within a loathsome dungeon, there to pine,
Was cursed instrument of his decease.
Plan. Discover more at large what cause that was:
For I am ignorant, and cannot guess.
Mor. I will, if that my fading breath permit,
And death approach not ere my tale be done.
Henry the fourth, grandfather to this king,
Depos'd his nephew [10] Richard, Edward's son,
The first-begotten, and the lawful heir
Of Edward king, the third of that descent:
During whose reign the Percies of the north,
Finding his usurpation most unjust,
Endeavour'd my advancement to the throne.
The reason mov'd these warlike lords to this,

---

7) *late-despised* = jüngst geschmäht, jüngst entehrt. So kommt weiterhin (A. 3, Sc. 2) *late-betrayed* = kürzlich verrathen, vor.
8) *disease* = Beunruhigung, Qual, im Gegensatz zu *ease* = Ruhe, Behaglichkeit. — Häufiger findet sich das Verbum *to disease* = stören, quälen.
9) *alliance* = Verschwägerung, dann Verwandtschaft in weiterem Sinne.
10) *nephew* ist hier = Vetter.

Was, for that (young king [11] Richard thus remov'd,
Leaving no heir begotten of his body)
I was the next by birth and parentage;
For by my mother I derived am
From Lionel duke of Clarence, the [12] third son
To king Edward the third, whereas he,
From John of Gaunt doth bring his pedigree,
Being but fourth [13] of that heroic line.
But mark: as, in this haughty [14] great attempt
They laboured to plant the rightful heir,
I lost my liberty, and they their lives.
Long after this, when Henry [15] the fifth,
(Succeeding his father Bolingbroke) did reign,
Thy father, earl of Cambridge, then deriv'd
From famous Edmund Langley, duke of York,
Marrying my sister, that thy mother was,
Again, in pity of my hard distress,
Levied an army, weening to redeem, [16]
And have install'd me in the diadem;
But, as the rest, so fell that noble earl,
And was beheaded. Thus the Mortimers,
In whom the title rested, were suppress'd. [17]

Plan. Of which, my lord, your honour is the last.

Mor. True; and thou seest, that I no issue have,
And that my fainting words [18] do warrant death.
Thou art my heir: the rest, I wish thee gather; [19]
But yet be wary in thy studious care.

Plan. Thy grave admonishments prevail with me.
But yet, methinks, my father's execution
Was nothing less than bloody tyranny.

---

11) *king*, das in der ersten Fol. fehlt, ergänzt die zweite Fol.

12) *the* findet sich erst in der zweiten Fol.

13) scil. *son*, was aus dem vorhergehenden *third son* hinzuzudenken ist.

14) *haughty* = stolz, in gutem Sinn.

15) *Henry* ist vielleicht hier dreisylbig *(Hennery)* zu lesen, wie A. 3, Sc. 1 *O, my good lords, and virtuous Henry* und A. 4, Sc. 7 *Great mareshal to Henry the sixth.*

16) Zu *redeem* gehört als Object das folgende *the diadem*, das zugleich mit *in* verbunden zu *install'd me* gehört.

17) So wurden die Mortimers, in denen das Recht auf die Englische Krone fortbestand, gewaltsam beseitigt.

18) *my fainting words:* die Ohnmacht, Mattigkeit meiner Rede verbürgt das Herannahen des Todes.

19) Was sich daran schliesst, dass Du mein Erbe bist, d. h. Deine künftigen Thronansprüche, spreche ich nicht aus, sondern überlasse ich Deiner eigenen Combination.

Mor. With silence, nephew, be thou politic:
Strong-fixed is the house of Lancaster,
And, like a mountain, not to be remov'd.
But now thy uncle is removing hence,
As princes do their courts, when they are cloy'd
With long continuance in a settled place. [20]

Plan. O, uncle! 'would some part of my young years
Might but redeem the passage of your age. [21]

Mor. Thou dost then wrong me; as the slaughterer doth,
Which giveth many wounds, when one will kill.
Mourn not, except thou sorrow for my good;
Only, give order for my funeral:
And so farewell; and fair be all thy hopes, [22]
And prosperous be thy life, in peace, and war! [*Dies.*

Plan. And peace, no war, befal thy parting soul!
In prison hast thou spent a pilgrimage,
And like a hermit overpass'd [23] thy days. —
Well, I will lock his counsel in my breast;
And what I do imagine, let that rest. —
Keepers, convey him hence; and I myself
Will see his burial better than his life. [24] — [*Exeunt Keepers, bearing out* Mort.
Here dies the dusky torch of Mortimer,
Chok'd with ambition of the meaner sort: [25]
And, for those wrongs, those bitter injuries,
Which Somerset hath offer'd to my house,
I doubt not but with honour to redress; [26]
And therefore haste I to the parliament,
Either to be restored to my blood,
Or make my ill the advantage of my good. [27] [*Exit.*

---

20) Mortimer vergleicht seinen bevorstehenden Abschied vom Leben und von seiner Haft mit der Uebersiedlung der Fürsten von einer Residenz in die andere.

21) Plantagenet möchte einen Theil seiner jungen Jahre dahingeben, um den Hingang des Greisenalters Mortimers damit abzuwenden.

22) Mögen deine Aussichten in die Zukunft günstig werden, ein glückliches Ansehn gewinnen. — Theobald wollte dafür lesen *fair befal thy hopes.*

23) *to overpass* gebraucht Sh. hier im Sinn von *to pass:* Du hast deine Tage dahingelebt, verbracht wie ein Eremit. So auch in K. Richard III. (A. 4, Sc. 4) *in the time o'erpast.*

24) Ich will danach sehen, dass sein Begräbniss besser sei, als sein Leben in der Haft des Kerkers.

25) Mit *meaner sort* sind die Lancasters gemeint, die, obwohl von geringerer Herkunft als Mortimer, doch aus Ehrgeiz seine Lebensfackel gedämpft haben, bis dass sie erlosch.

26) *to redress* ist Verbum neutrum = sich wiederaufrichten, Genugthuung erhalten.

27) *my ill* verbessert Theobald das *my will* der Fol. und gewinnt damit den natürlichen Gegensatz zu *my good:* ich will entweder durch Parlamentsbeschluss in den Rang, der meinem Geblüte zukommt, wiedereingesetzt werden, oder das Leid, das ich erdulde, zu einer Gelegenheit machen, aus der mein Glück mir erwachsen soll.

ACT III.

SCENE I.

The Same. The Parliament-House.

Flourish. Enter King Henry, Exeter, Gloster, Warwick, Somerset, *and* Suffolk; *the Bishop of* Winchester, Richard Plantagenet, *and Others.* Gloster *offers to put up a bill;* Winchester *snatches it, and tears it.* [1]

Win. Com'st thou with deep premeditated lines,
With written pamphlets studiously devis'd?
Humphrey of Gloster, if thou canst accuse,
Or aught intend'st to lay unto my charge,
Do it without invention [2] suddenly;
As I with sudden and extemporal speech
Purpose to answer what thou canst object.

Glo. Presumptuous priest! this place commands my patience,
Or thou shouldst find thou hast dishonour'd me.
Think not, although in writing I preferr'd
The manner of thy vile outrageous crimes,
That therefore I have forg'd, or am not able
Verbatim [3] to rehearse the method of my pen:
No, prelate; such is thy audacious wickedness,
Thy lewd, pestiferous, and dissentious pranks,
As very infants prattle of thy pride.
Thou art a most pernicious usurer,
Froward by nature, enemy to peace;
Lascivious, wanton, more than well beseems
A man of thy profession and degree:
And for thy treachery, what 's more manifest?
In that thou laid'st a trap to take my life,
As well at London bridge, as at the Tower?
Beside, I fear me, if thy thoughts were sifted,
The king, thy sovereign, is not quite exempt
From envious [4] malice of thy swelling heart.

---

[1]) Die Bühnenweisung ist aus der Fol. — Die Bill, welche Gloster einreichen will, ist seine gegen Winchester gerichtete Klageschrift. Statt solcher schriftlichen Verhandlungen dringt der Cardinal auf mündliche Anklage, gegen die er sich dann aus dem Stegreif verantworten will.

[2]) *invention* ist hier = überlegte Einkleidung oder gekünstelte Abfassung.

[3]) *Verbatim*, das eigentlich = Wort für Wort, ist, gebraucht Sh. wie es scheint = mündlich, in Worten. — Die verschiedenen Anklagepunkte sind aus Holinshed's Erzählung entnommen und aus der Anklageakte, die der Chronist ausführlich mittheilt.

[4]) *envious* = boshaft, tückisch.

Win. Gloster, I do defy thee. — Lords, vouchsafe
To give me hearing what I shall reply.
If I were covetous, ambitious, or perverse,
As he will have me, how am I so poor?
Or how haps it, I seek not to advance
Or raise myself, but keep my wonted calling?
And for dissension, who preferreth [5] peace
More than I do, except I be provok'd?
No, my good lords, it is not that offends;
It is not that that hath incens'd the duke:
It is, because no one should sway but he;
No one but he should be about the king;
And that engenders thunder in his breast,
And makes him roar these accusations forth.
But he shall know, I am as good —
Glo. As good?
Thou bastard of my grandfather! [6] —
Win. Ay, lordly Sir; for what are you, I pray,
But one imperious in another's throne?
Glo. Am I not protector, [7] saucy priest?
Win. And am not I a prelate of the church?
Glo. Yes, as an outlaw in a castle keeps,
And useth it to patronage [8] his theft.
Win. Unreverent Gloster!
Glo. Thou art reverent,
Touching thy spiritual function, not thy life.
Win. Rome shall remedy this.
War. Roam [9] thither then.
Som. My lord, it were your duty to forbear.
War. Ay, see the bishop be not overborne.
Som. Methinks, my lord should be religious,
And know the office that belongs to such.
War. Methinks, his lordship should be humbler; [10]
It fitteth not a prelate so to plead.

5) *to prefer* = fördern, zur Schau tragen, empfehlen.

6) Der Bischof von Winchester war ein unebenbürtiger Sohn des Herzogs von Lancaster, John von Gent.

7) Steevens schob zur Regulirung des Verses ein *the* vor *protector* ein.

8) *to patronage* = in Schutz nehmen, ein ungewöhnliches Verbum, das Sh. weiterhin (A. 3, Sc. 4) noch einmal gebraucht.

9) Dasselbe, wie es scheint, für Landstreicher sprichwörtliche Wortspiel hat Nashe in seinem Pamphlet Lenten Stuff (1599) *three hundred thousand people roamed to Rome for purgatory pills.* — Die folgende Zeile wird in der Fol. ebenfalls dem Warwick zuertheilt und die nächsten drei Verse von *Ay, see* bis *to such* dem Somerset. Theobald stellte die richtige Vertheilung der Reden wieder her.

10) *humbler* ist dreisylbig zu lesen *(humbeler).*

Som. Yes, when his holy state is touch'd so near.
War. State holy, or unhallow'd, what of that?
Is not his grace [11] protector to the king?
Plan. Plantagenet, I see, must hold his tongue,
Lest it be said, „Speak, sirrah, [12] when you should;
Must your bold verdict enter talk with lords?"
Else would I have a fling at Winchester. [*Aside.*
K. Hen. Uncles of Gloster, and of Winchester,
The special watchmen of our English weal,
I would prevail, if prayers might prevail,
To join your hearts in love and amity.
O! what a scandal is it to our crown,
That two such noble peers as ye should jar.
Believe me, lords, my tender years [13] can tell,
Civil dissension is a viperous worm,
That gnaws the bowels of the commonwealth. —
[*A noise within: Down with the tawny-coats!* [14]
What tumult 's this?
War. An uproar, I dare warrant,
Begun through malice of the bishop's men.
[*A noise again: Stones! Stones!*

Enter the Mayor of London, attended.

May. O, my good lords, and virtuous Henry, [15]
Pity the city of London, pity us!
The bishop [16] and the duke of Gloster's men,
Forbidden late to carry any weapon, [17]
Have fill'd their pockets full of pebble-stones;
And banding themselves in contrary [18] parts,
Do pelt so fast at one another's pate,
That many have their giddy brains knock'd out.
Our windows are broke down in every street,
And we, for fear, compell'd to shut our shops.

---

11) *his grace* ist der dem Herzog von Gloster gebührende Ehrentitel.
12) *sirrah*, die an einen Niedern gerichtete Anrede, gebraucht Plantagenet, um seine gegenwärtige untergeordnete Stellung unter den Lords zu bezeichnen. Vgl. A. 2, Sc. 5, Anm. 27.
13) Der König war fünf Jahre alt, als das Parlament zur Schlichtung der Streitigkeiten zwischen Gloster und Winchester versammelt wurde.
14) Vgl. A. 1, Sc. 3, Anm. 14.
15) Auch hier scheint *Henry* dreisylbig gelesen zu sein. Vgl. A. 2, Sc. 5, Anm. 15.
16) scil. *The bishop of Winchester's.* — Sh. fügt das *s* zur Bezeichnung des Genitivs nur einmal zu *Gloster.*
17) Diese Notiz bezieht sich auf die A. 1, Sc. 3 gegen das Ende verlesene Proclamation.
18) *contrary* betont Sh. bald auf der ersten, bald auf der zweiten Sylbe.

Enter, skirmishing, the Retainers of Gloster *and* Winchester, *with bloody pates.*

K. Hen. We charge you, on allegiance to ourself,
To hold your slaught'ring hands, and keep the peace.
Pray, uncle Gloster, mitigate this strife.

1 Serv. Nay, if we be
Forbidden stones, we 'll fall to it with our teeth.

2 Serv. Do what ye dare; we are as resolute. [*Skirmish again.*

Glo. You of my household, leave this peevish broil,
And set this unaccustom'd [19] fight aside.

1 Serv. My lord, we know your grace to be a man
Just and upright, and, for your royal birth,
Inferior to none but to his majesty;
And ere that we will suffer such a prince,
So kind a father of the commonweal,
To be disgraced by an inkhorn mate, [20]
We, and our wives, and children, [21] all will fight,
And have our bodies slaughter'd by thy foes.

3. Serv. Ay, and the very parings of our nails
Shall pitch a field, when we are dead. [22] [*Skirmish again.*

Glo. Stay, stay, I say!
And, if you love me, as you say you do,
Let me persuade you to forbear a while.

K. Hen. O, how this discord doth afflict my soul! —
Can you, my lord of Winchester, behold
My sighs and tears, and will not once relent?
Who should be pitiful, if you be not?
Or who should study to prefer a peace,
If holy churchmen take delight in broils?

War. Yield, my lord protector; — yield, Winchester;
Except you mean, with obstinate repulse,
To slay your sovereign, and destroy the realm.
You see what mischief, and what murder too,
Hath been enacted through your enmity;
Then, be at peace, except ye thirst for blood.

---

19) *unaccustomed* = ungewöhnlich, der gewohnten Ordnung widersprechend.

20) *inkhorn mate* = Federfuchser, Einer, der stets sein Dintenfass bei sich führt, Pedant. So kommt bei Sh.'s Zeitgenossen öfter *inkhorn terms* = pedantische, gelehrte Ausdrücke, vor.

21) Malone wiederholt ohne Grund das *our* vor *children*.

22) Gloster's Diener sind so kampfbegierig, dass nach ihrem Tode das Geringste, was von ihnen übrig bleibt, selbst der Abfall ihrer Nägel, sich gegen den Feind richten soll, ihn bekämpfen soll.

Win. He shall submit, or I will never yield.
Glo. Compassion on the king commands me stoop;
Or I would see his [23] heart out, ere the priest
Should ever get that privilege of me.
War. Behold, my lord of Winchester, the duke
Hath banish'd moody discontented fury,
As by his smoothed brows it doth appear:
Why look you still so stern, and tragical? [24]
Glo. Here, Winchester, I offer thee my hand.
K. Hen. Fye, uncle Beaufort! I have heard you preach,
That malice was a great and grievous sin;
And will not you maintain the thing you teach,
But prove a chief offender in the same?
War. Sweet king! — the bishop hath a kindly gird. [25] —
For shame, my lord of Winchester, relent:
What, shall a child instruct you what to do?
Win. Well, duke of Gloster, I will yield to thee;
Love for thy love, [26] and hand for hand I give.
Glo. Ay; but, I fear me, with a hollow heart. [*Aside.*
See here, my friends, and loving countrymen,
This token [27] serveth for a flag of truce
Betwixt ourselves and all our followers.
So help me God, as I dissemble not!
Win. So help me God, as I intend it not! [*Aside.*
K. Hen. O loving uncle, kind duke of Gloster,
How joyful am I made by this contract! [28] —
Away, my masters: trouble us no more;
But join in friendship, as your lords have done.
1 Serv. Content: I 'll to the surgeon's.
2 Serv. And so will I. [29]
3 Serv. And I will see what physic the tavern affords.
[*Exeunt Mayor, Servants &c.*

---

[23]) *his* bezieht sich auf das folgende *the priest:* ich wollte eher ihm das Herz aus dem Leibe gerissen sehen, ehe der Pfaff u. s. w.

[24]) *tragical* = finster, unheilvoll, ohne Bezug auf die Bühne, hat auch Marlowe in seinem Massacre of Paris: *though I seem mild and calm, think not but I am tragical within.*

[25]) *gird* = Seitenhieb, versteckter Spott oder Tadel. Der Bischof hat in den so eben gesprochenen Worten des Königs eine freundlich gemeinte Zurechtweisung erhalten. So in Taming of the Shrew (A. 5, Sc. 2) *I thank thee for that gird, good Tranio.*

[26]) *thy love* ist ironisch gemeint: Die Liebe, die Gloster ihm darbietet, eben die will Winchester ihm erwidern. — Zu dem folgenden *hand* ist *hollow heart* der Gegensatz.

[27]) Worin *this token* besteht, erhellt nicht aus dem Zusammenhange.

[28]) Sh. betont *contract* bald auf der ersten, bald auf der zweiten Sylbe.

[29]) Um sich den im Handgemenge blutig geschlagenen Schädel heilen zu lassen.

War. Accept this scroll, most gracious sovereign,
Which in the right of Richard Plantagenet
We do exhibit to your majesty.

Glo. Well urg'd, my lord of Warwick: — for, sweet prince,
An if your grace mark every circumstance,
You have great reason to do Richard right;
Especially for those occasions
At Eltham-place [30] I told your majesty.

K. Hen. And those occasions, uncle, were of force:
Therefore, my loving lords, our pleasure is,
That Richard be restored to his blood. [31]

War. Let Richard be restored to his blood;
So shall his father's wrongs be recompens'd.

Win. As will the rest, so willeth Winchester.

K. Hen. If Richard will be true, not that alone, [32]
But all the whole inheritance I give,
That doth belong unto the house of York,
From whence you spring by lineal descent.

Plan. Thy humble servant vows obedience,
And humble service, till the point of death.

K. Hen. Stoop then, and set your knee against my foot;
And in reguerdon [33] of that duty done,
I girt thee with the valiant sword of York.
Rise, Richard, like a true Plantagenet,
And rise created princely duke of York.

Plan. And so thrive Richard as thy foes may fall!
And as my duty springs, so perish they
That grudge one thought against your majesty.

All. Welcome, high prince, the mighty duke of York!

Som. Perish, base prince, ignoble duke of York! [*Aside.*

Glo. Now will it best avail your majesty,
To cross the seas, and to be crown'd in France.
The presence of a king engenders love
Amongst his subjects, and his loyal friends,
As it disanimates [34] his enemies.

K. Hen. When Gloster says the word, king Henry goes;
For friendly counsel cuts off many foes.

---

30) *at Eltham-place* gehört zu *I told your majesty*, nicht zu *those occasions*. — Gloster hatte dem jungen König schon in Eltham, wo er erzogen wurde, die Motive auseinandergesetzt, welche eine Wiedereinsetzung Plantagenet's in seine Würden empfahlen.

31) Vgl. A. 2, Sc. 5, Anm. 27.

32) Die Fol. hat *not that all alone*. Die zweite Fol. streicht das *all* mit Recht.

33) *reguerdon* = Vergeltung, Wiedervergeltung. — Sh. hat das veraltete Wort als Verbum in A. 3, Sc. 4.

34) *to disanimate* = entmuthigen, wie Sh. sonst das synonyme *to dishearten* gebraucht.

Glo. Your ships already are in readiness.

[*Flourish. Exeunt all but* Exeter.

Exe. Ay, we may march in England, or in France,
Not seeing what is likely to ensue.
This late dissension, grown betwixt the peers,
Burns under feigned [35] ashes of forg'd love,
And will at last break out into a flame,
As fester'd members rot but by degree,
Till bones, and flesh, and sinews, fall away,
So will this base and envious discord breed. [36]
And now I fear that fatal prophecy,
Which, in the time of Henry, nam'd the fifth,
Was in the mouth of every sucking babe, —
That Henry, born at Monmouth, should win all,
And Henry, born at Windsor, should lose all: [37]
Which is so plain, that Exeter doth wish
His days may finish ere that hapless time. [*Exit.*

SCENE II.

France. Before Rouen.

Enter La Pucelle *disguised, and Soldiers dressed like Countrymen, with sacks upon their backs.* [1]

Puc. These are the city gates, the gates of Roan, [2]
Through which our policy [3] must make a breach.
Take heed, be wary how you place your words;
Talk like the vulgar sort of market-men,
That come to gather money for their corn.
If we have entrance, (as I hope we shall)
And that we find the slothful watch but weak,
I 'll by a sign give notice to our friends,
That Charles the Dauphin may encounter them. [4]

---

35) Das Epitheton *feigned* bezieht sich auf das mit *ashes* verknüpfte *forg'd love*, nicht auf *ashes* allein.

36) Wie die eiternden Glieder nur allmählig wegfaulen, bis nacheinander Knochen, Fleisch und Sehnen schwinden, so wird diese schlimme und boshafte Zwietracht in sich fortwuchern, sich entwickeln.

37) Diese Prophezeiung legt der Chronist Heinrich dem Fünften selbst in den Mund, als gesprochen bei der Nachricht, dass ihm in Windsor ein Sohn geboren sei. — Das vor *lose* in der Fol. zufällig ausgefallene *should* ergänzt die zweite Fol.

1) Die alte Bühnenweisung lautet *Enter Pucell disguised, with four soldiers with sacks upon their backs.*

2) Vgl. A. 1, Sc. 1, Anm. 16.

3) *policy* = List, Verschlagenheit.

4) *them* bezieht sich auf kein bestimmtes, vorhergehendes Wort, sondern bezeichnet den Feind, die Engländer, die Rouen besetzt hatten.

1 Sold. Our sacks shall be a mean to sack the city, [5]
And we be lords and rulers over Roan;
Therefore we 'll knock. [*Knocks.*

Guard. [Within.] *Qui est là?*

Puc. Paisans, pauvres gens de France: [6]
Poor market-folks, that come to sell their corn.

Guard. Enter, go in: the market-bell is rung. [*Opens the gates.*

Puc. Now, Roan, I 'll shake thy bulwarks to the ground.

[Pucelle, *&c. enter the city.*

Enter Charles, *Bastard of* Orleans, Alençon, *and Forces.*

Char. Saint Dennis bless this happy stratagem,
And once again we 'll sleep secure in Roan.

Bast. Here enter'd Pucelle, and her practisants; [7]
Now she is there, how will she specify
Where [8] is the best and safest passage in?

Alen. By thrusting out a torch from yonder tower;
Which, once discern'd, shows, that her meaning is, —
No way to that, for weakness, which she enter'd. [9]

Enter La Pucelle *on a battlement: holding out a torch burning.*

Puc. Behold! this is the happy wedding torch,
That joineth Roan unto her countrymen,
But burning fatal to the Talbotites. [10]

Bast. See, noble Charles, the beacon of our friend
The burning torch in yonder turret stands.

Char. Now shine it like a comet of revenge,
A prophet to the fall of all our foes!

Alen. Defer no time; delays have dangerous ends:
Enter, and cry, *The Dauphin!* presently,
And then do execution on the watch. [11] [*They enter.*

---

5) Ein ähnliches Wortspiel mit *sack* = Sekt, kommt in K. Henry IV. First Part (A. 5, Sc. 3) vor: *Here 's that will sack a city.*

6) Frage und Antwort lauten in der Fol.: *Che la. — Peasauns la pouure gens de Fraunce.* — Holinshed erzählt diese hier von der Pucelle angewandte List an einer andern Stelle seiner Chronik von der Einnahme der Stadt Evreux, und zwar durch die Engländer.

7) *practisant* = ein Sh.'sches Wort, gebildet von *to practise* = einen Anschlag vollführen, also wohl = thätiges Werkzeug, Helfershelfer.

8) *Where* verbesserte Rowe das *Here* der Fol.

9) kein Weg in der Stadt lasse sich, in Betreff seiner schwachen, schutzlosen Lage, mit dem vergleichen, auf dem sie selbst eindrang. — Die folgende Bühnenweisung lautet in der Fol. *Enter Pucell on the top, thrusting out a torch burning.*

10) *Talbotites* = die Anhänger Talbot's in der Stadt.

11) und dann macht die Wache nieder, schlagt die Wachtposten zu Boden.

Alarums. Enter TALBOT, *and English Soldiers.*

Tal. France, thou shalt rue this treason [12] with thy tears,
If Talbot but survive thy treachery.
Pucelle, that witch, that damned sorceress,
Hath wrought this hellish mischief unawares,
That hardly we escap'd the pride of France. [13] [*Exeunt to the town.*

Alarum: Excursions. Enter, from the town, BEDFORD, *brought in sick in a chair, with* TALBOT, BURGUNDY, *and the English Forces. Then, enter on the walls,* LA PUCELLE, CHARLES, *Bastard,* ALENÇON, REIGNIER, *and Others.*

Puc. Good morrow, gallants. Want ye corn for bread? [14]
I think, the duke of Burgundy will fast,
Before he 'll buy again at such a rate.
'T was full of darnel; [15] do you like the taste?
Bur. Scoff on, vile fiend, and shameless courtezan!
I trust, ere long, to choke thee with thine own,
And make thee curse the harvest of that corn.
Char. Your grace may starve, perhaps, before that time.
Bed. O! let no words, but deeds, revenge this treason.
Puc. What will you do, good grey-beard? break a lance,
And run a tilt at death within a chair?
Tal. Foul fiend of France, and hag of all despite,
Encompass'd with thy lustful paramours, [16]
Becomes it thee to taunt his valiant age,
And twit with cowardice a man half dead?
Damsel, I 'll have a bout with you again,
Or else let Talbot perish with this shame.
Puc. Are you so hot, Sir? — Yet, Pucelle, hold thy peace:
If Talbot do but thunder, rain will follow. —
[TALBOT, *and the rest, consult together.* [17]
God speed the parliament! who shall be the speaker?

---

12) So in K. John (A. 3, Sc. 1) *France, thou shalt rue this hour.*

13) *pride* erklärt Warburton richtig mit *haughty power*, wie A. 4, Sc. 6 *from the pride of Gallia rescued thee.*

14) Die Pucelle spielt auf die Verkleidung an, mittelst welcher sie in die Stadt eingedrungen ist.

15) Lolch, in Brot gebacken, erzeugt Schwindel und schwächt die Sehkraft. So hatte auch vermittelst ihrer Verkleidung die Pucelle die Engländer geblendet, dass sie ungesehen in die Stadt gelangte.

16) *paramour* = Buhle, gebraucht Sh. hier von Männern, sonst überall von Weibern.

17) Die Fol. hat dafür *They whisper together in counsel.* — In Bezug auf diese leise Berathung der Engländer unter sich, sagt dann die Pucelle ironisch *God speed the parliament etc.* — Das Englische Parlament hatte bei seiner Zusammenkunft zunächst einen Sprecher zu wählen. Deshalb steht auch *the speaker* mit dem bestimmten Artikel.

Tal. Dare you come forth, and meet us in the field?
Puc. Belike, your lordship takes us then for fools,
To try if that our own be ours, or no.
Tal. I speak not to that railing Hecate, [18]
But unto thee, Alençon, and the rest.
Will ye, like soldiers, come and fight it out?
Alen. Signior, [19] no.
Tal. Signior, hang! — base muleters [20] of France!
Like peasant [21] foot-boys do they keep the walls,
And dare not take up arms like gentlemen.
Puc. Away, captains! [22] let 's get us from the walls,
For Talbot means no goodness by his looks. —
God be wi' you, my lord: we came but to tell you
That we are here. [*Exeunt* La Pucelle, *&c. from the walls.*
Tal. And there will we be too, ere it be long,
Or else reproach be Talbot's greatest fame. [23]
Vow, Burgundy, by honour of thy house,
Prick'd on by public wrongs, sustain'd in France,
Either to get the town again, or die;
And I, as sure as English Henry lives,
And as his father here was conqueror,
As sure as in this late-betrayed [24] town
Great Cordelion's heart [25] was buried,
So sure I swear, to get the town, or die.
Bur. My vows are equal partners with thy vows.
Tal. But ere we go, regard this dying prince,
The valiant duke of Bedford. — Come, my lord,
We will bestow you in some better place,
Fitter for sickness, and for crazy age.
Bed. Lord Talbot, do not so dishonour me;
Here will I sit before the walls of Roan,
And will be partner of your weal or woe.

---

18) Hecate wird hier, wie in Macbeth, als Hexe, und zwar als die oberste der Hexen aufgefasst.

19) Alençon wählt geflissentlich wie zum Hohn die modische ausländische Anrede mit *Signior*, und Talbot hebt dieselbe in seiner Erwiderung eben so hervor.

20) *muleter* oder *muliter*, mit betonter erster Sylbe, ist Sh.'s Wort, hier wie in Antony and Cleopatra (A. 3, Sc. 7) *your mariners are muleters.* Die Hgg. setzen *muleteers* dafür.

21) *peasant foot-boys* = gemeine Trossbuben.

22) Rowe, dem die meisten Hgg. folgen, änderte des Verses wegen *Captains, away.*

23) Sonst soll der grösste Ruhm, den Talbot gewonnen, sich in Schmach verwandeln.

24) Vgl. A. 2, Sc. 5, Anm. 7.

25) So wird auch im King John der König Richard Löwenherz genannt.

Bur. Courageous Bedford, let us now persuade you.
Bed. Not to be gone from hence; for once I read,
That stout Pendragon, in his litter, sick,
Came to the field, and vanquished his foes. [26]
Methinks, I should revive the soldiers' hearts,
Because I ever found them as myself.
Tal. Undaunted spirit in a dying breast! —
Then, be it so: — Heavens keep old Bedford safe! —
And now no more ado, brave Burgundy,
But gather we our forces out of hand,
And set upon our boasting enemy.

[*Exeunt* Burgundy, Talbot, *and Forces, leaving* Bedford, *and Others.*

Alarum: Excursions. Enter Sir John Fastolfe, *and a Captain.*

Cap. Whither away, Sir John Fastolfe, in such haste?
Fast. Whither away? to save myself by flight:
We are like to have the overthrow again.
Cap. What! will you fly, and leave lord Talbot?
Fast. Ay,
All the Talbots in the world, to save my life. [*Exit.*
Cap. Cowardly knight! ill fortune follow thee! [*Exit.*

Retreat: Excursions. Enter, from the town, La Pucelle, Alençon, Charles, *&c. and exeunt, flying.*

Bed. Now, quiet soul, depart when Heaven please,
For I have seen our enemies' overthrow.
What is the trust or strength of foolish man?
They, that of late were daring with their scoffs,
Are glad and fain by flight to save themselves.

[*Dies, and is carried off* [27] *in his chair.*

Alarum. Enter Talbot, Burgundy, *and Others.*

Tal. Lost, and recover'd in a day again!
This is a double honour, Burgundy;
Yet heavens have glory for this victory.
Bur. Warlike and martial Talbot, Burgundy
Enshrines thee in his heart; and there erects
Thy noble deeds, as valour's monument.
Tal. Thanks, gentle duke. But where is Pucelle now?
I think her old familiar is asleep: [28]

---

[26]) Die Altenglische Sage erzählt das sowohl von Uther Pendragon, dem Vater des Königs Arthur, als auch von seinem Bruder Aurelius.

[27]) Die Fol. hat *Bedford dies and is carried in by two in his chair.*

[28]) Da Talbot die Pucelle für eine Hexe hält, schreibt er ihr als solcher auch einen *spiritus familiaris*, einen begleitenden Geist zu, der ihr bei ihren Zaubereien behülflich ist.

Now where 's the Bastard's braves, and Charles his gleeks? [29]
What, all a-mort? [30] Roan hangs her head for grief,
That such a valiant company are fled.
Now will we take some order [31] in the town,
Placing therein some expert officers,
And then depart to Paris to the king;
For there young Henry, with his nobles, lies. [32]

Bur. What wills lord Talbot, pleaseth Burgundy.

Tal. But yet, before we go, let 's not forget
The noble duke of Bedford, late deceas'd,
But see his exequies fulfill'd in Roan.
A braver soldier never couched lance,
A gentler heart did never sway in court;
But kings, and mightiest potentates must die,
For that 's the end of human misery. [*Exeunt.*

SCENE III.

The Same. The Plains near the City.

Enter Charles, *the Bastard,* Alençon, La Pucelle, *and Forces.*

Puc. Dismay not, princes, at this accident,
Nor grieve that Roan is so recovered:
Care is no cure, but rather corrosive,
For things [1] that are not to be remedied.
Let frantic Talbot triumph for a while,
And like a peacock sweep along his tail,
We 'll pull his plumes, and take away his train,
If Dauphin and the rest will be but rul'd.

Char. We have been guided by thee hitherto,
And of thy cunning had no diffidence:
One sudden foil shall never breed distrust.

Bast. Search out thy wit for secret policies,
And we will make thee famous through the world.

Alen. We 'll set thy statue in some holy place,
And have thee reverenc'd like a blessed saint:
Employ thee then, sweet virgin, for our good.

---

29) *braves* = prahlerische Reden; *gleeks,* in der Fol. *glikes,* = Spottreden. — Zu *Charles his* für *Charles'* vgl. A. 1, Sc. 2, Anm. 1.

30) *a-mort* = am Verenden, todt. Sh. hat denselben von der Jagd und von dem Verenden des Wildes entlehnten Ausdruck in demselben scherzhaft übertragenen Sinne = niedergeschlagen, muthlos, in Taming of the Shrew (A. 4, Sc. 2).

31) *to take some order* = einige Anstalten treffen.

32) Vgl. A. 2, Sc. 2, Anm. 3.

1) *for things* ist mit *care* zu verbinden.

Puc. Then thus it must be; this doth Joan devise:
By fair persuasions, mix'd with sugar'd words,
We will entice the duke of Burgundy
To leave the Talbot, and to follow us.

Char. Ay, marry, sweeting, if we could do that,
France were no place for Henry's warriors;
Nor should that nation boast it so with us,
But be extirped [2] from our provinces.

Alen. For ever should they be expuls'd [3] from France,
And not have title of an earldom here.

Puc. Your honours shall perceive how I will work,
To bring this matter to the wished end. [*Drums heard afar off.*
Hark! by the sound of drum you may perceive
Their powers are marching unto Paris-ward. [4]

An English March. Enter, and pass over, TALBOT *and his Forces.*

There goes the Talbot, with his colours spread,
And all the troops of English after him.

A French March. Enter the Duke of BURGUNDY *and Forces.*

Now, in the rearward comes the duke, and his:
Fortune in favour makes him lag behind.
Summon a parley; we will talk with him. [*Trumpets sound a parley.*

Char. A parley with the duke of Burgundy.

Bur. Who craves a parley with the Burgundy?

Puc. The princely Charles of France, thy countryman.

Bur. What say'st thou, Charles? for I am marching hence.

Char. Speak, Pucelle, and enchant him with thy words.

Puc. Brave Burgundy, undoubted hope of France,
Stay, let thy humble handmaid speak to thee.

Bur. Speak on; but be not over-tedious.

Puc. Look on thy country, look on fertile France,
And see the cities and the towns defac'd
By wasting ruin of the cruel foe.
As looks the mother on her lowly babe, [5]
When death doth close his tender dying eyes,

---

[2] *to extirp* = ausrotten, vertilgen. Im abstracten Sinn kommt das Wort in Measure for Measure (A. 3, Sc. 1) vor: *it is impossible to extirp it quite.*

[3] *to expulse* = vertreiben, verjagen — ein bei Sh.'s Zeitgenossen sehr gebräuchliches Verbum.

[4] in der Richtung gegen Paris. Diese doppelte Bezeichnung mit *to* und *ward* hat Sh. auch sonst, z. B. in Coriolanus (A. 1, Sc. 6) *to bedward.*

[5] *lowly*, wofür Warburton *lovely* lesen wollte, erklärt Johnson *lying low in death.* Es ist vielleicht eher = still, schwach.

See, see, the pining malady of France: [6]
Behold the wounds, the most unnatural wounds,
Which thou thyself hast given her woeful breast.
O! turn thy edged sword another way;
Strike those that hurt, and hurt not those that help.
One drop of blood, drawn from thy country's bosom,
Should grieve thee more than streams of foreign gore:
Return thee, therefore, with a flood of tears,
And wash away thy country's stained spots.

Bur. Either she hath bewitch'd me with her words,
Or nature [7] makes me suddenly relent.

Puc. Besides, all French and France exclaims on thee,
Doubting thy birth and lawful progeny.
Whom join'st thou with, but with a lordly [8] nation,
That will not trust thee but for profit's sake?
When Talbot hath set footing once in France,
And fashion'd thee that instrument of ill,
Who then but English Henry will be lord,
And thou be thrust out like a fugitive? [9]
Call we to mind, and mark but this for proof,
Was not the duke of Orleans thy foe,
And was he not in England prisoner?
But, when they heard he was thine enemy,
They set him free, without his ransom paid,
In spite of Burgundy, and all his friends.
See then, thou fight'st against thy countrymen, [10]
And join'st with them will be thy slaughter-men.
Come, come, return; return, thou wand'ring lord:
Charles and the rest will take thee in their arms.

Bur. I am vanquished: these haughty [11] words of hers
Have batter'd me like roaring cannon-shot,
And made me almost yield upon my knees. —
Forgive me, country, and sweet countrymen!
And, lords, accept this hearty kind embrace:
My forces and my power of men are yours. —
So, farewell, Talbot; I 'll no longer trust thee.

---

6) *malady of France* steht hier in allgemeinem, weiteren Sinne = das Siechthum, an welchem Frankreich krankt, nicht in dem speziellen Sinne, wie in K. Henry V. (A. 5, Sc. 1).

7) *nature* = die natürliche Empfindung, die ihn zu seinen Landsleuten zieht.

8) *lordly* = herrschsüchtig, herrisch.

9) *fugitive* = Ueberläufer.

10) *countrymen* und *slaughter-men* stehen in einem auch lautlichen Gegensatze zu einander.

11) Vgl. A. 2, Sc. 5, Anm. 14. — Zu der Rede der Pucelle vgl. Einleitung pag. V.

Puc. Done like a Frenchman; turn, and turn again! [12]
Char. Welcome, brave duke! thy friendship makes us fresh.
Bast. And doth beget new courage in our breasts.
Alen. Pucelle hath bravely played her part in this,
And doth deserve a coronet [13] of gold.
Char. Now let us on, my lords, and join our powers,
And seek how we may prejudice the foe. [*Exeunt.*

SCENE IV.

Paris. A Room in the Palace.

Enter King HENRY, GLOSTER, *and other Lords,* VERNON, BASSET, *&c. To them* TALBOT, *and some of his Officers.*

Tal. My gracious prince, and honourable peers,
Hearing of your arrival in this realm,
I have a while given truce unto my wars,
To do my duty to my sovereign:
In sign whereof, this arm — that hath reclaim'd
To your obedience fifty fortresses,
Twelve cities, and seven walled towns of strength,
Beside five hundred prisoners of esteem, [1] —
Lets fall his sword before your highness' feet;
And with submissive loyalty of heart,
Ascribes the glory of his conquest got,
First to my God, [2] and next unto your grace.
K. Hen. Is this the lord Talbot, uncle Gloster,
That hath so long been resident in France?
Glo. Yes, if it please your majesty, my liege.
K. Hen. Welcome, brave captain, and victorious lord.
When I was young, (as yet I am not old)
I do remember how my father said, [3]
A stouter champion never handled sword.
Long since we were resolved of your truth, [4]
Your faithful service, and your toil in war;
Yet never have you tasted our reward,

---

12) Wankelmuth und Unbeständigkeit führt Sh. auch sonst als charakteristisch für die Franzosen an. So in K. John (A. 3, Sc. 1) *O foul revolt of French inconstancy,* und in vorliegendem Drama (A. 4, Sc. 1) *in France among a fickle wavering nation.*

13) *coronet* ist eine Grafen- oder Herzogskrone.

1) Kriegsgefangene von Rang und Würde.

2) Die Construction würde, genau genommen, *his God* verlangen. Da aber Sh. hier nicht mehr Talbots Arm im Sinne hat, sondern Talbot, den Redenden selbst, so vertauscht er mit einem ihm geläufigen Wechsel das eine Pronomen mit dem andern.

3) Malone erinnert dabei, dass Heinrich VI. bei dem Tode seines Vaters erst neun Monate alt war.

4) Wir waren lange schon überzeugt von Eurer Treue u. s. w. — Vgl. A. 1, Sc. 2, Anm. 17.

Or been reguerdon'd with so much as thanks, [5]
Because till now we never saw your face:
Therefore, stand up; and, for these good deserts,
We here create you earl of Shrewsbury,
And in our coronation take your place. [6]

[*Flourish. Exeunt King* Henry, Gloster, Talbot, *and Nobles.*

Ver. Now, Sir, to you, that were so hot at sea,
Disgracing of these colours, [7] that I wear
In honour of my noble lord of York,
Dar'st thou maintain the former words thou spak'st?

Bas. Yes, Sir; as well as you dare patronage
The envious barking of your saucy tongue
Against my lord, the duke of Somerset.

Ver. Sirrah, thy lord I honour as he is.

Bas. Why, what is he? as good a man as York.

Ver. Hark ye; not so: in witness, take ye that. [*Striking him.*

Bas. Villain, thou know'st, the law of arms is such,
That, whoso draws a sword, 't is present death, [8]
Or else this blow should broach thy dearest blood. [9]
But I 'll unto his majesty, and crave
I may have liberty to venge this wrong,
When thou shalt see, I 'll meet thee to thy cost.

Ver. Well, miscreant, I 'll be there [10] as soon as you
And, after, meet you sooner than you would. [*Exeunt.*

ACT IV.

SCENE I.

The Same. A Room of State.

Enter King Henry, Gloster, Exeter, York, Suffolk, Somerset, Winchester, Warwick, Talbot, *The Governor of Paris, and Others.*

Glo. Lord bishop, set the crown upon his head.

Win. God save king Henry, of that name the sixth!

Glo. Now, governor of Paris, take your oath, — [*Governor kneels.*
That you elect no other king but him,

5) *to reguerdon* = belohnen, als Vergeltung ertheilen. — Vgl. A. 3, Sc. 1, Anm. 33. *thanks* ist = mündlich ausgesprochner Dank.

6) Der König ist im Begriff, sich als König von Frankreich krönen zu lassen.

7) Vernon meint die weisse Rose, die er in einer frühern Scene (A. 2, Sc. 5) als Anhänger Plantagenet's sich zum Abzeichen gewählt.

8) Nach dem Waffenrecht hat wer in der Residenz des Königs das Schwert zieht, augenblicklich den Tod verdient. Zu *present death* ist etwa *to him* zu suppliren.

9) *dearest blood* = Herzblut.

10) *there* bezieht sich auf *unto his majesty*, und *to meet* bezeichnet in Basset's wie in Vernon's Munde ein feindliches Begegnen im Zweikampf.

Esteem none friends, but such as are his friends,
And none your foes, but such as shall pretend [1]
Malicious practices against his state.
This shall ye do, so help you righteous God! [*Exeunt Gov. and his Train.*

Enter Sir JOHN FASTOLFE.

Fast. My gracious sovereign, as I rode from Calais,
To haste unto your coronation,
A letter was deliver'd to my hands,
Writ to your grace from the duke of Burgundy.

Tal. Shame to the duke of Burgundy, and thee!
I vow'd, base knight, when I did meet thee next,
To tear the garter from thy craven's leg; [2] [*Plucking it off.*
Which I have done, because unworthily
Thou wast installed in that high degree. —
Pardon me, princely Henry, and the rest.
This dastard, at the battle of Patay, [3]
When but in all I was six thousand strong,
And that the French were almost ten to one,
Before we met, or that a stroke was given,
Like to a trusty squire, did run away:
In which assault we lost twelve hundred men;
Myself, and divers gentlemen beside,
Were there surpris'd, and taken prisoners.
Then judge, great lords, if I have done amiss;
Or whether that such cowards ought to wear
This ornament of knighthood, yea, or no?

Glo. To say the truth, this fact was infamous,
And ill beseeming any common man,
Much more a knight, a captain, and a leader.

Tal. When first this order was ordain'd, my lords,
Knights of the garter were of noble birth,
Valiant and virtuous, full of haughty courage, [4]
Such as were grown to credit by the wars;
Not fearing death, nor shrinking for distress,

---

1) *to pretend* = vorhaben, erstreben: die welche böse Anschläge gegen sein Königthum im Sinne haben.

2) Der Hosenbandorden, der höchste Orden Englands, weshalb Talbot ihn als *that high degree* bezeichnet, wird am Bein oberhalb des Knie's getragen.

3) So verbesserte, mit Bezugnahme auf Holinshed's Angabe, Steevens den Text der Fol., der *Poictiers* liest. Vielleicht rührt die Verwechslung von Sh. selbst her. *A village in Beauce, called Patay*, sagt Holinshed, der erzählt, dass der Herzog von Bedford dem Fastolfe wegen seiner dort bewiesenen Feigheit den Orden abgenommen habe.

4) *haughty courage* = stolze Gesinnung hoher Muth.

But always resolute in most extremes. [5]
He then that is not furnish'd in this sort,
Doth but usurp the sacred name of knight,
Profaning this most honourable order;
And should (if I were worthy to be judge)
Be quite degraded, like a hedge-born swain [6]
That doth presume to boast of gentle blood.

K. Hen. Stain to thy countrymen! thou hear'st thy doom.
Be packing therefore, thou that wast [7] a knight.
Henceforth we banish thee on pain of death. — [*Exit* FASTOLFE.
And now, my lord protector, view the letter
Sent from our uncle duke of Burgundy.

Glo. What means his grace, that he hath chang'd his style?
No more but, plain and bluntly, — „To the king!"
Hath he forgot, he is his sovereign?
Or doth this churlish superscription
Pretend [8] some alteration in good will?
What 's here? [*Reads.*] „I have upon especial cause,
„Mov'd with compassion of my country's wrack,
„Together with the pitiful complaints
„Of such as your oppression feeds upon, —
„Forsaken your pernicious faction,
„And join'd with Charles, the rightful king of France."
O, monstrous treachery! Can this be so?
That in alliance, amity, and oaths,
There should be found such false dissembling guile?

K. Hen. What! doth my uncle Burgundy revolt?

Glo. He doth, my lord; and is become your foe.

K. Hen. Is that the worst this letter doth contain?

Glo. It is the worst, and all, my lord, he writes.

K. Hen. Why then, lord Talbot there shall talk with him,
And give him chastisement for this abuse. —
How say you, my lord? [9] are you not content?

Tal. Content, my liege? Yes: but that I am prevented, [10]
I should have begg'd I might have been employ'd.

---

5) *in most extremes* = in den schlimmsten Nöthen. — *most* für *greatest* setzt Sh. hier als ob *extreme* adjectivisch stände, wie etwa *most extreme cases*. Doch wird im ältern Englisch, z. B. bei Chaucer, auch das alleinstehende *most* für *greatest* gebraucht.

6) So in K. Henry VI. Second Part (A. 4, Sc. 1) *there he was born, under a hedge.*

7) Der Nachdruck liegt auf *wast*: Du warest ein Ritter, bist es nicht mehr.

8) *to pretend* = im Sinne haben, meinen, bedeuten. Einige Hgg. ändern ohne Grund *portend* dafür.

9) Hanmer stellte die Worte um: *My lord, how say you?* = Was sagt Ihr dazu?

10) wenn man mir nicht zuvorgekommen wäre. In diesem Sinne = *to anticipate*, gebraucht Sh. *to prevent* häufig.

K. Hen. Then gather strength, and march unto him straight.
Let him perceive, how ill we brook his treason;
And what offence it is, to flout his friends.
Tal. I go, my lord; in heart desiring still,
You may behold confusion of your foes. [*Exit.*

Enter VERNON *and* BASSET.

Ver. Grant me the combat, [11] gracious sovereign!
Bas. And me, my lord; grant me the combat too!
York. This is my servant: hear him, noble prince!
Som. And this is mine: Sweet Henry, favour him!
K. Hen. Be patient, lords; and give them leave to speak. —
Say, gentlemen, what makes you thus exclaim?
And wherefore crave you combat? or with whom?
Ver. With him, my lord; for he hath done me wrong.
Bas. And I with him; for he hath done me wrong.
K. Hen. What is that wrong whereof you both complain?
First let me know, and then I 'll answer you.
Bas. Crossing the sea from England into France,
This fellow here, with envious carping tongue
Upbraided me about the rose I wear;
Saying, the sanguine colour of the leaves
Did represent my master's blushing cheeks,
When stubbornly he did repugn [12] the truth,
About a certain question in the law,
Argu'd betwixt the duke of York and him;
With other vile and ignominious terms:
In confutation of which rude reproach,
And in defence of my lord's worthiness,
I crave the benefit of law of arms.
Ver. And that is my petition, noble lord:
For though he seem, with forged quaint conceit,
To set a gloss upon his bold intent,
Yet know, my lord, I was provok'd by him,
And he first took exceptions at this badge,
Pronouncing, that the paleness of this flower
Bewray'd the faintness of my master's heart.
York. Will not this malice, Somerset, be left?
Som. Your private grudge, my lord of York, will out,
Though ne'er so cunningly you smother it.

---

11) Er meint die Erlaubniss zum Zweikampf mit Basset, die nach dem *law of arms* in einer königlichen Residenz vom König eingeholt werden musste. Vgl. A. 3, Sc. 4, Anm. 8. In demselben Sinne fordert nachher Basset *the benefit of law of arms.*

12) *to repugn* = gegen Etwas ankämpfen, häufiger als Verbum neutrum gebraucht, steht hier transitiv.

K. Hen. Good Lord! what madness rules in brain-sick men;
When, for so slight and frivolous a cause,
Such factious emulations [13] shall arise! —
Good cousins both, of York and Somerset,
Quiet yourselves, I pray, and be at peace.

York. Let this dissension first be tried by fight,
And then your highness shall command a peace.

Som. The quarrel toucheth none but us alone;
Betwixt ourselves let us decide it then.

York. There is my pledge; accept it, Somerset.

Ver. Nay, let it rest where it began at first.

Bas. Confirm it so, mine honourable lord.

Glo. Confirm it so? Confounded be your strife!
And perish ye, with your audacious prate!
Presumptuous vassals! are you not asham'd,
With this immodest clamorous outrage [14]
To trouble and disturb the king and us?
And you, my lords, methinks you do not well,
To bear with their perverse objections;
Much less, to take occasion from their mouths
To raise a mutiny betwixt yourselves:
Let me persuade you, take a better course.

Exe. It grieves his highness: — good my lords, be friends:

K. Hen. Come hither, you that would be combatants.
Henceforth, I charge you, as you love our favour,
Quite to forget this quarrel, and the cause. —
And you, my lords, remember where we are;
In France, amongst a fickle wavering nation.
If they perceive dissension in our looks,
And that within ourselves we disagree,
How will their grudging stomachs be provok'd
To wilful disobedience, and rebel?
Beside, what infamy will there arise,
When foreign princes shall be certified,
That for a toy, a thing of no regard,
King Henry's peers, and chief nobility,
Destroy'd themselves, and lost the realm of France?
O! think upon the conquest of my father,
My tender years; and let us not forego
That for a trifle that was bought with blood.
Le me be umpire in this doubtful strife.

---

13) Umgekehrt steht in Troilus and Cressida (A. 2, Sc. 3) *emulous factions.*

14) *outrage* hat sonst bei Sh. die gewöhnliche Betonung auf der ersten Sylbe, wird jedoch im ältern Englisch, wie hier, auf der zweiten accentuirt.

I see no reason, if I wear this rose, [*Putting on a red rose.*
That any one should therefore be suspicious
I more incline to Somerset than York:
Both are my kinsmen, and I love them both.
As well they may upbraid me with my crown,
Because, forsooth, the king of Scots is crown'd. [15]
But your discretions better can persuade,
Than I am able to instruct or teach:
And therefore, as we hither came in peace,
So let us still continue peace and love. —
Cousin of York, we institute your grace
To be our regent in these parts of France:
And good my lord of Somerset, unite
Your troops of horsemen with his bands of foot;
And, like true subjects, sons of your progenitors,
Go cheerfully together, and digest
Your angry choler on your enemies.
Ourself, my lord protector, and the rest,
After some respite, will return to Calais;
From thence to England, where I hope ere long
To be presented, by your victories,
With Charles, Alençon, and that traitorous rout.
[*Flourish. Exeunt King* Henry, Glo., Som., Win., Suf., *and* Basset.
War. My lord of York, I promise you, the king
Prettily, methought, did play the orator.
York. And so he did: but yet I like it not,
In that he wears the badge of Somerset.
War. Tush! that was but his fancy, blame him not;
I dare presume, sweet prince, he thought no harm.
York. And, if I wist, [16] he did, — But let it rest;
Other affairs must now be managed. [*Exeunt* York, Warwick, *and* Vernon.
Exe. Well didst thou, Richard, to suppress thy voice;
For, had the passions of thy heart burst out,
I fear, we should have seen decipher'd there
More rancorous spite, more furious raging broils,
Than yet can be imagin'd or suppos'd.

---

15) Heinrich steckt die rothe Rose an, ohne Rücksicht darauf, dass Somerset sie zum Abzeichen gewählt hat, wie er die Krone aufgesetzt hat, ohne Rücksicht darauf, dass auch der Erbfeind Englands, der König von Schottland, eine Krone trägt.

16) *wist* ist Steevens' Emendation für *wish* der Fol.: Und wenn ich wüsste, dass der König Uebles im Sinne hatte, als er die rothe Rose nahm — den Nachsatz, der eine Drohung enthalten sollte, unterdrückt York. — Johnson wollte die alte Lesart durch eine veränderte Interpunction retten: *And if — I wish, he did* = Und wenn — scil. der König Uebles im Sinne gehabt — ich wollte, er hätte es gehabt, scil. dann würde es sogleich zum Bruch zwischen mir und ihm kommen.

But howsoe'er, no simple man that sees
This jarring discord of nobility,
This shouldering of each other in the court,
This factious bandying of their favourites,
But that it doth presage some ill event. [17]
'T is much, [18] when sceptres are in children's hands,
But more, when envy breeds unkind division: [19]
There comes the ruin, there begins confusion. [*Exit.*

SCENE II.

France. Before Bourdeaux.

Enter Talbot, *with his Forces.*

Tal. Go to the gates of Bourdeaux, trumpeter:
Summon their general unto the wall.

Trumpet sounds a parley. Enter, on the walls, the General of the French Forces, and Others.

English John Talbot, captains, calls you forth,
Servant in arms to Harry king of England;
And thus he would. — Open your city gates,
Be humble to us, call my sovereign yours,
And do him homage as obedient subjects,
And I 'll withdraw me and my bloody power;
But, if you frown upon this proffer'd peace,
You tempt the fury of my three attendants,
Lean famine, quartering steel, and climbing fire; [1]
Who, in a moment, even with the earth
Shall lay your stately and air-braving towers,
If you forsake the offer of their love. [2]

---

17) Die Construction ist wie häufig bei der Anwendung längerer Relativsätze bei Sh. ungenau. Der Sinn ist: Selbst jeder einfältige schlichte Mann, der dieses Parteitreiben u. s. w. sieht, sieht auch, dass es einen schlimmen Ausgang weissagt. — Das Verbum *sees* ist mit einer Negation begleitet vor *but that* wiederholt zu denken. — Malone dagegen wollte ein auf *no simple man* bezügliches *to him* zu *presage* suppliren.

18) *'t is much* = es macht viel aus, es ist von Gewicht, hier im schlimmen Sinne, der gesteigert wird in dem folgenden *more.*

19) *envy* = Gehässigkeit, Feindseligkeit. — *unkind division* = unnatürliche Spaltung, Zwietracht in demselben Volke oder Geschlechte.

1) So in K. Henry V. (A. I, Chorus) *at his heels* || *Leash'd in like hounds, should famine, sword, and fire* || *Crouch for employment.* — Sh. entlehnte den Gedanken aus Holinshed. Vgl. die betreffende Anm. 6 in K. Henry V. A. 1, Chorus.

2) *their love,* das Hanmer in *our love* umändern wollte, bezieht sich auf *three attendants* und ist = ihr freundliches Verhalten, zu fassen.

Gen. Thou ominous and fearful owl of death,
Our nation's terror, and their[3] bloody scourge,
The period of thy tyranny approacheth.
On us thou canst not enter but by death;
For, I protest, we are well fortified,
And strong enough to issue out and fight:
If thou retire, the Dauphin, well appointed,
Stands with the snares of war to tangle thee.
On either hand thee there are squadrons pitch'd,
To wall thee from the liberty of flight,
And no way canst thou turn thee for redress,
But death doth front thee with apparent spoil,[4]
And pale destruction meets thee in the face.
Ten thousand French have ta'en the sacrament,
To rive[5] their dangerous artillery
Upon no Christian soul but English Talbot.
Lo! there thou stand'st, a breathing valiant man,
Of an invincible[6] unconquer'd spirit:
This is the latest glory of thy praise,
That I, thy enemy, 'due[7] thee withal;
For ere the glass, that now begins to run,
Finish the process of his sandy hour,[8]
These eyes, that see thee now well coloured,[9]
Shall see thee wither'd, bloody, pale, and dead. [*Drum afar off.*
Hark! hark! the Dauphin's drum, a warning bell,
Sings heavy music[10] to thy timorous soul,
And mine shall ring thy dire departure out. [*Exeunt General &c., from the walls.*

Tal. He fables not, I hear the enemy. —
Out, some light horsemen, and peruse their wings. —

---

3) *their* geht auf *nation.* Vgl. A. 2, Sc. 3, Anm. 3.

4) Der Tod tritt dir entgegen, dem Du unzweifelhaft als Beute anheimfällst.

5) *to rive* eigentlich = bersten, hier vom Geschütz = losplatzen lassen.

6) Da Sh. auch sonst die Adjectiva auf *—ble* für Adverbia auf *—bly* gebraucht, so lässt sich hier *invincible* als *invincibly* fassen und mit *unconquered* verbinden, als eine Potenzirung desselben Begriffs.

7) Die Fol. liest *dew,* was Steevens im Sinne von *bedew* = bethauen, rechtfertigen wollte. Eher ist wohl *'due* zu lesen, abgekürzt für *endue,* = *to deck, to invest.*

8) *sandy* gehört eigentlich zu *glass,* mit dem es durch das Pronomen *his* verbunden ist, wie in Merchant of Venice (A. 1, Sc. 1) das Stundenglas *the sandy hour-glass* heisst.

9) *well coloured,* der eigentliche Gegensatz von *discoloured,* tritt hier dem *bloody, pale* gegenüber.

10) *heavy music* = Trauermusik. — Die Trommel des herannahenden Dauphin ist gleichsam die Sterbeglocke, welche Talbot's Seele auf ihr Hinscheiden vorbereiten soll, und die Trommel des französischen Feldherrn soll das Hinscheiden Talbot's, wenn es wirklich erfolgt, begleiten.

O, negligent and heedless discipline! [11]
How are we park'd, and bounded in a pale!
A little herd of England's timorous deer,
Maz'd with a yelping kennel of French curs!
If we be English deer, be then in blood; [12]
Not rascal-like, [13] to fall down with a pinch,
But rather moody-mad and desperate stags,
Turn on the bloody hounds with heads of steel, [14]
And make the cowards stand aloof at bay:
Sell every man his life as dear as mine,
And they shall find dear deer [15] of us, my friends. —
God, and Saint George, Talbot, and England's right,
Prosper our colours in this dangerous fight! [*Exeunt.*

SCENE III.

Plains in Gascony.

Enter York, *with Forces; to him, a Messenger.*

York. Are not the speedy scouts return'd again,
That dogg'd the mighty army of the Dauphin?

Mess. They are return'd, my lord; and give it out,
That he is march'd to Bourdeaux with his power,
To fight with Talbot. As he march'd along,
By your espials were discovered
Two mightier troops than that the Dauphin led,
Which join'd with him, and made their march for Bourdeaux.

York. A plague upon that villain Somerset,
That thus delays my promised supply
Of horsemen, that were levied for this siege! [1]
Renowned Talbot doth expect my aid,
And I am lowted [2] by a traitor villain,

---

11) *discipline* ist jede überlegte Kriegsthätigkeit, die in diesem Falle sorglos und nachlässig das Herannahen des Feindes nicht gehindert hat.

12) *in blood,* ein Jagdausdruck = muthig, aufgeregt.

13) Vgl. A. 1, Sc. 2, Anm. 10.

14) Die stählernen Helmspitzen der Soldaten werden mit dem Geweih der Hirsche verglichen. — Auch noch im folgenden *stand at bay* wird das Bild von der Jagd fortgesetzt. So in Taming of the Shrew (A. 5, Sc. 2) *'t is thought your deer does hold you at bay.*

15) Das Wortspiel von *dear* und *deer* kehrt wieder in Merry Wives of Windsor (A. 5, Sc. 5) *art thou there, my dear, my male deer,* und in K. Henry IV. First Part (A. 5, Sc. 4) *death hath not struck so fat a deer to-day || Though many a dearer etc.*

1) Vgl. A. 4, Sc. 1, wo Heinrich sagt *And good my lord of Somerset, unite || Your troops of horsemen with his bands of foot.*

2) *to lowt* erklären einige Commentatoren mit *to depress, to dishonour;* Andre mit *to baffle.* Letztere Bedeutung scheint hier die angemessenere.

And cannot help the noble chevalier.
God comfort him in this necessity!
If he miscarry, farewell wars in France.

Enter Sir WILLIAM LUCY. [3]

Lucy. Thou princely leader of our English strength,
Never so needful on the earth of France,
Spur to the rescue of the noble Talbot,
Who now is girdled with a waist of iron,
And hemm'd about with grim destruction.
To Bourdeaux, warlike duke! to Bourdeaux, York!
Else, farewell Talbot, France, and England's honour.

York. O God! that Somerset, who in proud heart
Doth stop my cornets, were in Talbot's place!
So should we save a valiant gentleman,
By forfeiting a traitor and a coward.
Mad ire, and wrathful fury, make me weep,
That thus we die, while remiss traitors sleep.

Lucy. O, send some succour to the distress'd lord!

York. He dies, we lose; I break my warlike word:
We mourn, France smiles; we lose, they daily get;
All 'long of this vile traitor Somerset.

Lucy. Then, God take mercy on brave Talbot's soul!
And on his son, young John; whom two hours since
I met in travel toward his warlike father.
This seven years did not Talbot see his son,
And now they meet where both their lives are done. [4]

York. Alas! what joy shall noble Talbot have,
To bid his young son welcome to his grave?
Away! vexation almost stops my breath,
That sunder'd friends greet in the hour of death. —
Lucy, farewell: no more my fortune can,
But curse the cause I cannot aid the man. —
Maine, Blois, Poictiers, and Tours, are won away,
'Long all of Somerset, and his delay. [*Exit* YORK *with his Forces.*

Lucy. Thus, while the vulture of sedition [5]
Feeds in the bosom of such great commanders,
Sleeping neglection doth betray to loss
The conquest of our scarce-cold conqueror,

---

3) Die Fol. hat *Enter another Messenger.* Dass dieser zweite Bote Sir W. Lucy war, ergiebt sich aus dem Folgenden.

4) *done* = abgethan, zu Ende.

5) *sedition* ist hier nicht = Aufruhr, Aufstand, sondern = Parteiung, Unruhstiftung. — Lucy versteht darunter die Zwietracht zwischen York und Somerset.

That ever-living man of memory,
Henry the fifth. Whiles they each other cross,
Lives, honours, lands, and all, hurry to loss. [*Exit.*

SCENE IV.

Other Plains of Gascony.

Enter SOMERSET, *with his Army; an Officer of* TALBOT'S *with him.*

Som. It is too late; I cannot send them now.
This expedition was by York and Talbot
Too rashly plotted: all our general force
Might with a sally of the very town
Be buckled with. The over-daring Talbot
Hath sullied all his gloss of former honour
By this unheedful, desperate, wild adventure. [1]
York set him on to fight and die in shame,
That, Talbot dead, great York might bear the name.

Off. Here is Sir William Lucy, who with me
Set from our o'er-match'd forces forth for aid.

Enter Sir WILLIAM LUCY.

Som. How now, Sir William? whither were you sent?

Lucy. Whither, my lord? from bought and sold [2] lord Talbot;
Who, ring'd about with bold adversity,
Cries out for noble York and Somerset,
To beat assailing death from his weak legions. [3]
And whiles the honourable captain there
Drops bloody sweat from his war-wearied limbs,
And, in advantage lingering, [4] looks for rescue,
You, his false hopes, the trust of England's honour
Keep off aloof with worthless emulation. [5]
Let not your private discord keep away
The levied succours that should lend him aid,
While he, renowned noble gentleman,
Yields [6] up his life unto a world of odds.

---

1) *adventure* = Wagniss.

2) *bought and sold* = verrathen und verkauft. Derselbe sprüchwörtliche Ausdruck, der als adjectivisches Compositum zu fassen ist, findet sich in K. John (A. 5, Sc. 4) *Fly, noble English, you are bought and sold.*

3) *legions* verbesserte Rowe das *regions* der Fol.

4) *lingering in advantage* erklärt Johnson: *protracting his resistance by the advantage of a strong post;* Malone: *endeavouring by every means that he can with advantage to himself to linger out the action.* Es ist vielleicht einfach: sich hinhaltend in günstiger Gelegenheit, d. h. in Erwartung günstiger Gelegenheit.

5) *emulation* = Nebenbuhlerschaft, Eifersucht. Vgl. A. 4, Sc. 1, Anm. 13.

6) *yields* verbessert die zweite Fol. das *yield* der ersten.

Orleans the Bastard, Charles, and [7] Burgundy,
Alençon, Reignier, compass him about,
And Talbot perisheth by your default.

Som. York set him on, York should have sent him aid.

Lucy. And York as fast upon your grace exclaims;
Swearing that you withhold his levied host,
Collected for this expedition.

Som. York lies: he might have sent and had the horse.
I owe him little duty, and less love,
And take foul scorn to fawn on him by sending. [8]

Lucy. The fraud of England, not the force of France,
Hath now entrapp'd the noble-minded Talbot.
Never to England shall he bear his life,
But dies, betray'd to fortune by your strife.

Som. Come, go; I will despatch the horsemen straight:
Within six hours they will be at his aid.

Lucy. Too late comes rescue: he is ta'en, or slain;
For fly he could not, if he would have fled:
And fly would Talbot never, though he might.

Som. If he be dead, brave Talbot, then adieu!

Lucy. His fame lives in the world, his shame in you. [*Exeunt.*

SCENE V.

The English Camp near Bourdeaux.

Enter Talbot *and* John *his Son.*

Tal. O young John Talbot! I did send for thee,
To tutor thee in stratagems [1] of war,
That Talbot's name might be in thee reviv'd,
When sapless age, and weak unable limbs,
Should bring thy father to his drooping-chair.
But, — O, malignant and ill-boding stars! —
Now thou art come unto a feast of death,
A terrible and unavoided [2] danger:
Therefore, dear boy, mount on my swiftest horse,
And I 'll direct thee how thou shalt escape
By sudden flight: come, dally not, begone.

---

7) *and* ist aus der zweiten Fol.

8) Ich verschmähe es als schimpflich, ihm zu schmeicheln, indem ich ihm die begehrten Hülfstruppen sende.

1) *stratagem* ist jede Kriegsthat, jeder Coup, nicht bloss eine Kriegslist. — Vgl. zu dieser Scene und zu den beiden folgenden Einleitung pag. V. u. VI.

2) *unavoided* = unvermeidlich. So in K. Richard III. (A. 4, Sc. 4) *all unavoided is the doom of destiny.*

John. Is my name Talbot? and am I your son?
And shall I fly? O! if you love my mother,
Dishonour not her honourable name,
To make a bastard, and a slave of me:
The world will say, he is not Talbot's blood,
That basely fled, when noble Talbot stood.

Tal. Fly, to revenge my death, if I be slain.

John. He that flies so will ne'er return again.

Tal. If we both stay, we both are sure to die.

John. Then let me stay; and father, do you fly:
Your loss is great, so your regard should be; [3]
My worth unknown, no loss is known in me.
Upon my death the French can little boast,
In yours they will, in you all hopes are lost.
Flight cannot stain the honour you have won,
But mine it will, that no exploit have done:
You fled for vantage, every one will swear,
But if I bow, they 'll say, it was for fear.
There is no hope that ever I will stay,
If the first hour I shrink, and run away.
Here, on my knee, I beg mortality, [4]
Rather than life preserv'd with infamy.

Tal. Shall all thy mother's hopes lie in one tomb?

John. Ay, rather than I 'll shame my mother's womb.

Tal. Upon my blessing I command thee go.

John. To fight I will, but not to fly the foe. [5]

Tal. Part of thy father may be sav'd in thee.

John. No part of him but will be shame in me.

Tal. Thou never hadst renown, nor canst not lose it.

John. Yes, your renowned name: Shall flight abuse it?

Tal. Thy father's charge shall clear thee from that stain.

John. You cannot witness for me, being slain.
If death be so apparent, then both fly. [6]

Tal. And leave my followers here, to fight and die?
My age was never tainted with such shame.

John. And shall my youth be guilty of such blame?
No more can I be sever'd from your side,
Than can yourself yourself in twain divide.
Stay, go, do what you will, the like do I;
For live I will not, if my father die.

---

3) Ihr solltet Euren Verlust für so gross ansehn, wie er in der That sein würde.

4) *mortality* ist nicht ganz = Tod, sondern = Bestimmung für den Tod, Unterwerfung unter den Tod.

5) *the foe* gehört zu *to fight* wie zu *to fly*.

6) scil. *let us both fly*. Ebenso weiter hin bei *live and die*.

Tal. Then here I take my leave of thee, fair son, [7]
Born to eclipse thy life this afternoon.
Come, side by side together live and die,
And soul with soul from France to heaven fly. [*Exeunt.*

SCENE VI.

A Field of Battle.

Alarum: Excursions, wherein TALBOT'S *Son is hemmed about, and* TALBOT *rescues him.*

Tal. Saint George and victory! fight, soldiers, fight!
The regent hath with Talbot broke his word,
And left us to the rage of France his [1] sword.
Where is John Talbot? — pause, and take thy breath:
I gave thee life, and rescued thee from death.

John. O, twice my father! twice am I thy son:
The life thou gav'st me first was lost and done; [2]
Till with thy warlike sword, despite of fate,
To my determin'd [3] time thou gav'st new date.

Tal. When from the Dauphin's crest thy sword struck fire, [4]
It warmed thy father's heart with proud desire
Of bold-fac'd victory. Then leaden age, [5]
Quicken'd with youthful spleen and warlike rage,
Beat down Alençon, Orleans, Burgundy,
And from the pride of Gallia rescu'd thee.
The ireful bastard Orleans, that drew blood
From thee, my boy, and had the maidenhood
Of thy first fight, I soon encountered,
And, interchanging blows, I quickly shed
Some of his bastard blood; and, in disgrace, [6]
Bespoke him thus: „Contaminated, base,
And misbegotten blood I spill of thine,
Mean and right poor; for that pure blood of mine,
Which thou didst force from Talbot, my brave boy:" —

---

[7]) Das folgende *eclipse* zeigt, dass Sh. auch hier wie an andern Stellen, ein Wortspiel von *son* und *sun* im Sinne hatte.

[1]) Vgl. A. 1, Sc. 2, Anm. 1 und A. 3, Sc. 2, Anm. 29.

[2]) Vgl. A. 4, Sc. 3, Anm. 4.

[3]) *determined time* = zum Abschluss gelangte Lebenszeit.

[4]) Der junge Talbot hatte im Kampf sein Schwert so stark an den Helm des Dauphin geschlagen, dass Feuerfunken herausfuhren.

[5]) Mit *leaden age* charakterisirt der alte Talbot sich selbst. — *leaden* ist ein Sh. geläufiges Epitheton = schwerfällig, träge, schläfrig.

[6]) ihm zum Schimpf oder Hohn.

Here, purposing [7] the Bastard to destroy,
Came in strong rescue. Speak, thy father's care,
Art thou not weary, John? How dost thou fare?
Wilt thou yet leave the battle, boy, and fly,
Now thou art seal'd the son of chivalry?
Fly to revenge my death, when I am dead;
The help of one stands me in little stead.
O! too much folly is it, well I wot,
To hazard all our lives in one small boat.
If I to-day die not with Frenchmen's rage,
To-morrow I shall die with mickle [8] age:
By me they nothing gain, and if I stay,
'T is but the short'ning of my life one day. [9]
In thee thy mother dies, our household's name,
My death's revenge, thy youth, and England's fame.
All these, and more, we hazard by thy stay;
All these are sav'd, if thou wilt fly away.

John. The sword of Orleans hath not made me smart;
These words of yours draw life-blood from my heart.
On that [10] advantage, bought with such a shame,
To save a paltry life, and slay bright fame,
Before young Talbot from old Talbot fly,
The coward horse that bears me fall and die!
And like [11] me to the peasant boys of France,
To be shame's scorn, and subject of mischance!
Surely, by all the glory you have won,
An if I fly, I am not Talbot's son:
Then talk no more of flight, it is no boot,
If son to Talbot, die at Talbot's foot.

Tal. Then follow thou thy desperate sire of Crete, [12]

---

7) Als ich gerade die Absicht hatte, den Bastard zu vertilgen u. s. w.

8) *mickle* = *great, much,* und eben vorher, *wot* = *know* sind veraltete Wörter, wie sie sich vorzugsweise in Sh.'s Jugendarbeiten finden.

9) so verkürzt das mein Leben nur um einen Tag. So in K. Henry IV. Second Part (A. 5, Sc. 3) *Heaven shorten Harry's happy life one day.*

10) Malone bezieht *that* auf die vorhergehenden Worte des alten Talbot, in denen er seinem Sohne die Vortheile des Lebens vorstelle. Einfacher und natürlicher aber geht *on that advantage* = auf ein solches Glück hin, das mit solcher Schmach erkauft wird, wohl auf die nächste Zeile, die deshalb nicht in Parenthese zu stellen ist, sondern die Erklärung von *that advantage* giebt. Die Construction des Vordersatzes ist *Before young Talbot fly on that advantage to save etc.,* worauf der Nachsatz folgt: *may the coward horse fall and die.*

11) *to like* mit dem Accusativ und mit *to* = Jemanden einem Andern gleichstellen.

12) Der Vater aus Kreta ist Dädalus, den Sh. ähnlich bezeichnet in K. Henry VI. Third Part (A. 5, Sc. 6) *Why, what a peevish fool was that of Crete,* || *That taught his son the office of a fowl?*

Thou Icarus. Thy life to me is sweet:
If thou wilt fight, fight by thy father's side,
And, commendable [13] prov'd, let 's die in pride. [*Exeunt.*

SCENE VII.

Another Part of the Same.

Alarums: Excursions. Enter TALBOT *wounded, supported by a Servant.* [1]

Tal. Where is my other life? — mine own is gone:
O, where 's young Talbot? where is valiant John? —
Triumphant death, smear'd with captivity,
Young Talbot's valour makes me smile at thee. [2] —
When he perceiv'd me shrink, and on my knee,
His bloody sword he brandish'd over me,
And like a hungry lion did commence
Rough deeds of rage, and stern impatience;
But when my angry guardant [3] stood alone,
Tendering my ruin, and assail'd of none,
Dizzy-ey'd fury, and great rage of heart,
Suddenly made him from my side to start
Into the clust'ring battle of the French:
And in that sea of blood my boy did drench
His overmounting spirit; and there died
My Icarus, [4] my blossom, in his pride.

Enter Soldiers, bearing the body of JOHN TALBOT.

Serv. O, my dear lord! lo, where your son is born!

Tal. Thou antick, death, [5] which laugh'st us here to scorn,
Anon, from thy insulting [6] tyranny,

---

13) *commendable* für *commendably.* Vgl. A. 4, Sc. 2, Anm. 6.

1) *Enter old Talbot led* in der Fol.

2) Dem alten Talbot erscheint der Tod, obgleich für ihn mit der drohenden Gefangenschaft befleckt, doch triumphirend und willkommen, wenn er an den tapfern Tod seines Sohnes denkt. — Nach einer andern Construction, die Malone wenigstens für möglich hält, wäre *smear'd* Apposition zu *me,* nicht zu *death.*

3) *guardant* = Beschützer, hier der junge Talbot, der seinem verwundet in's Knie gesunkenen Vater vertheidigte und so dessen Fall in seine Obhut nahm (*tend'ring my ruin).*

4) Vgl. A. 4, Sc. 6, Anm. 12. — Die folgende Bühnenweisung in der Fol. lautet: *Enter with John Talbot borne.*

5) Wie hier wird auch in K. Richard II. (A. 3, Sc. 2) der Tod als der Possenreisser der altenglischen Bühne gefasst, der sich über die Bestrebungen der Menschen lustig macht, weil er ihre Nichtigkeit kennt und ihnen ein Ende macht. Es heisst daselbst *round the mortal temples of a king || Keeps death his court and there the antick sits || Scoffing his state and grinning at his pomp.*

6) Vgl. A. 1, Sc. 2, Anm. 26. — In K. Richard III. (A. 2, Sc. 4) *Insulting tyranny begins to jet.*

Coupled in bonds of perpetuity,
Two Talbots, winged through the lither sky, [7]
In thy despite shall 'scape mortality. —
O! thou whose wounds become hard-favour'd death, [8]
Speak to thy father, ere thou yield thy breath:
Brave death by speaking, whether he will or no; [9]
Imagine him a Frenchman, and thy foe. —
Poor boy! he smiles, methinks, as who should say,
Had death been French, then death had died to-day.
Come, come, and lay him in his father's arms.
My spirit can no longer bear these harms.
Soldiers, adieu! I have what I would have,
Now my old arms are young John Talbot's grave. [*Dies.*

Alarums. Exeunt Soldiers and Servant, leaving the two bodies. Enter Charles, Alençon, Burgundy, *Bastard,* La Pucelle, *and Forces.*

Char. Had York and Somerset brought rescue in,
We should have found a bloody day of this.
Bast. How the young whelp of Talbot's, raging-wood, [10]
Did flesh his puny sword in Frenchmen's blood!
Puc. Once I encounter'd him, and thus I said,
„Thou maiden youth, be vanquish'd by a maid:"
But with a proud, majestical high scorn,
He answered thus: „Young Talbot was not born
To be the pillage of a giglot wench." [11]
So, rushing in the bowels of the French, [12]
He left me proudly, as unworthy fight.
Bur. Doubtless, he would have made a noble knight;
See, where he lies inhersed in the arms
Of the most bloody nurser of his harms.
Bast. Hew them to pieces, hack their bones asunder,
Whose life [13] was England's glory, Gallia's wonder.

---

7) *lither sky* = der weiche, nachgiebige Luftraum, der vermöge dieser Beschaffenheit dem Fluge der beiden Talbots keinen Widerstand entgegensetzt.

8) *hard-favoured* = hässlich, abstossend von Ansehen. — Die rühmlichen Wunden des jungen Talbot gereichen selbst dem unfreundlich aussehenden Tode zur Zierde.

9) trotze dem Tode, indem Du mir antwortest, er mag wollen oder nicht.

10) *raging-wood* = in toller Raserei. — Das veraltete *wood* = toll, für sich allein hat Sh. in Venus and Adonis: *Life-prisoning pestilence and frenzies wood.*

11) *giglot*, das sonst bei Sh. und seinen Zeitgenossen substantivisch steht = Buhlerin, Metze, kommt wie hier adjectivisch = buhlerisch, auch in Cymbeline (A. 3, Sc. 1) vor.

12) Er stürzte sich mitten in den dichtesten Schwarm der Franzosen.

13) *whose life etc.* geht eigentlich nur auf den alten Talbot, der in dem vorhergehenden *them* und *their* miteinbegriffen ist.

Char. O, no! forbear; for that which we have fled
During the life, let us not wrong it dead.

Enter Sir WILLIAM LUCY, *attended; a French Herald preceding.*

Luc. Herald, conduct me to the Dauphin's tent,
To know who hath obtain'd the glory of the day.

Char. On what submissive message art thou sent?

Lucy. Submission, Dauphin! 't is a mere French word;
We English warriors wot not what it means.
I come to know what prisoners thou hast ta'en,
And to survey the bodies of the dead.

Char. For prisoners ask'st thou? hell our prison is. [14]
But tell me whom thou seek'st.

Lucy. But where 's [15] the great Alcides of the field,
Valiant lord Talbot, earl of Shrewsbury?
Created, for his rare success in arms,
Great earl of Washford, [16] Waterford, and Valence;
Lord Talbot of Goodrig and Urchinfield,
Lord Strange of Blackmere, lord Verdun of Alton,
Lord Cromwell of Wingfield, lord Furnival of Sheffield,
The thrice victorious lord of Falconbridge,
Knight of the noble order of Saint George,
Worthy Saint Michael, and the golden fleece,
Great mareshal to Henry [17] the sixth
Of all his wars within the realm of France?

Puc. Here is a silly stately style indeed!
The Turk, that two and fifty kingdoms hath, [18]
Writes not so tedious a style as this. —
Him, [19] that thou magnifiest with all these titles,
Stinking, and fly-blown, lies here at our feet.

Lucy. Is Talbot slain? the Frenchmen's only scourge,
Your kingdom's terror and black Nemesis?

---

[14]) d. h. wir machen keine Gefangene, sondern wir schicken die Besiegten zur Hölle, bringen sie um.

[15]) Viele Hgg. lesen mit Rowe: *Where is etc.* — Das *But* bezieht sich auf die Versicherung des Dauphin, dass sie keine Gefangene haben. — Das folgende Verzeichniss aller Würden und Ehrentitel Talbot's ist von dem ehemaligen Epitaph auf Talbot's Grabmal in Rouen und findet sich weder in den Sh. zugänglichen Chroniken, noch in Büchern, die vor diesem Drama gedruckt sind. Woher Sh. es hat, ist bis jetzt nicht ermittelt.

[16]) *Washford* ist das jetzige *Wexford.*

[17]) Vgl. A. 2, Sc. 5, Anm. 15.

[18]) Der Türkische Sultan machte in seinen Sendschreiben an Europäische Potentaten alle seine Besitzungen und Titel namhaft.

[19]) *him* für *he* gebraucht Sh. häufig, wenn ein Nachdruck darauf liegt und das Verbum nicht unmittelbar folgt.

O! were mine eye-balls into bullets turn'd,
That I in rage might shoot them at your faces.
O, that I could but call these dead to life!
It were enough to fright the realm of France.
Were but his picture left among you here,
It would amaze [20] the proudest of you all.
Give me their bodies, that I may bear them hence,
And give them burial as beseems their worth.

Puc. I think, this upstart is old Talbot's ghost,
He speaks with such a proud commanding spirit.
For God's sake, let him have 'em; [21] to keep them here,
They would but stink and putrefy the air.

Char. Go, take their bodies hence.

Lucy. I 'll bear them hence:
But from their ashes shall be rear'd
A phœnix that shall make all France afeard. [22]

Char. So we be rid of them, do with 'em [23] what thou wilt.
And now to Paris, in this conquering vein:
All will be ours, now bloody Talbot 's slain. [*Exeunt.*

ACT V.

SCENE I.

London. A Room in the Palace.

Enter King HENRY, GLOSTER, *and* EXETER.

K. Hen. Have you perus'd the letters from the pope,
The emperor, and the earl of Armagnac?

Glo. I have, my lord, and their intent is this: —
They humbly sue unto your excellence,
To have a godly peace concluded of
Between the realms of England and of France.

K. Hen. How doth your grace affect their motion?

Glo. Well, my good lord; and as the only means
To stop effusion of our [1] christian blood,
And 'stablish quietness on every side.

---

20) *to amaze* = bestürzt machen.

21) *have 'em* emendirt Theobald das *have him* der Fol.

22) So in K. Henry VI. Third Part (A. 1, Sc. 4) *My ashes as the phœnix shall bring forth* || *A bird that will revenge upon you all.*

23) So in der zweiten Fol. Die erste Fol. hat *do with him.*

1) *our* bedeutet nicht die Engländer allein, sondern in Verbindung mit *christian,* das Blut von uns Allen, die wir Christen sind.

K. Hen. Ay, marry, uncle; for I always thought,
It was both impious and unnatural,
That such immanity [2] and bloody strife
Should reign among professors of one faith.

Glo. Beside, my lord, the sooner to effect,
And surer bind, this knot of amity,
The earl of Armagnac, near knit to Charles,
A man of great authority in France,
Proffers his only daughter to your grace
In marriage, with a large and sumptuous dowry.

K. Hen. Marriage, uncle! alas! my years are young,
And fitter is my study and my books
Than wanton dalliance with a paramour.
Yet, call the ambassadors; and, as you please,
So let them have their answers every one:
I shall be well content with any choice,
Tends to God's glory, and my country's weal.

Enter a Legate, and two Ambassadors, with WINCHESTER, *in a Cardinal's habit.* [3]

Exe. What! is my lord of Winchester install'd,
And call'd unto a cardinal's degree?
Then, I perceive that will be verified,
Henry the fifth did sometime prophesy, —
„If once he come to be a cardinal,
He 'll make his cap [4] co-equal with the crown."

K. Hen. My lords ambassadors, your several suits
Have been consider'd and debated on.
Your purpose is both good and reasonable;
And, therefore, are we certainly resolv'd,
To draw conditions of a friendly peace;
Which, by my lord of Winchester, we mean
Shall be transported presently to France.

Glo. And for the proffer of my lord, your master, [5]
I have inform'd his highness so at large,
As — liking of [6] the lady's virtuous gifts,
Her beauty, and the value of her dower, —
He doth intend she shall be England's queen.

---

[2] *immanity* = Grausamkeit, Barbarei, ein Wort, das sich sonst nicht bei Sh., wohl aber bei dessen Zeitgenossen findet.

[3] Die Fol. hat nur *Enter Winchester and three Ambassadors.*

[4] Sh. meint den Hut des Cardinals, von dem er mit einem Anachronismus Gloster schon im ersten Akt sprechen liess. (Vgl. A. 1, Sc. 3, Anm. 11).

[5] Gloster wendet sich mit diesen Worten an den Gesandten des Grafen Armagnac.

[6] *to like of* = Gefallen an Etwas finden.

K. Hen. In argument and proof of which contract, [7]
Bear her this jewel, pledge of my affection. —
And so, my lord protector, see them guarded,
And safely brought to Dover; where, inshipp'd,
Commit them to the fortune of the sea.

[*Exeunt King* HENRY *and Train;* GLOSTER, EXETER, *and Ambassadors.*

Win. Stay, my lord legate: you shall first receive
The sum of money, which I promised
Should be deliver'd to his holiness
For clothing me in these grave ornaments.

Leg. I will attend upon your lordship's leisure.

Win. Now, Winchester will not submit, [8] I trow,
Or be inferior to the proudest peer.
Humphrey of Gloster, thou shalt well perceive,
That, neither in birth, [9] or for authority,
The bishop will be overborne by thee:
I 'll either make thee stoop, and bend thy knee,
Or sack this country with a mutiny. [*Exeunt.*

SCENE II.

France. Plains in Anjou.

Enter CHARLES, BURGUNDY, ALENÇON, LA PUCELLE, *and Forces, marching.*

Char. These news, my lords, may cheer our drooping spirits.
'T is said, the stout Parisians do revolt, [1]
And turn again unto the warlike French.

Alen. Then march to Paris, royal Charles of France,
And keep not back your powers in dalliance.

Puc. Peace be amongst them, if they turn to us;
Else, ruin combat with their palaces! [2]

Enter a Scout.

Scout. Success unto our valiant general,
And happiness to his accomplices! [3]

Char. What tidings send our scouts? I pr'ythee, speak.

---

7) Vgl. A. 3, Sc. 1, Anm. 28.

8) scil. *submit to the proudest peer.*

9) in dem durch die Geburt angewiesenen Range, da Gloster von legitimer, Winchester aber von illegitimer Herkunft war. — Das folgende *or* steht für *nor.*

1) d. h. sie fallen ab von dem Englischen König.

2) wenn die Pariser sich uns nicht zuwenden, so möge die Zerstörung mit ihren Palästen den Kampf aufnehmen, so sollen ihre Paläste zerstört werden. — Für *Enter a Scout* setzen die meisten Hgg. stillschweigend und ohne Autorität *Enter a Messenger.*

3) *accomplice* = Genosse, Gefährte. So, in gutem Sinne, gebraucht Sh. auch *complice* in K. Henry IV. Second Part (A. 1, Sc. 1) *the lives of all your loving complices.*

Scout. The English army, that divided was
Into two parties, is now conjoin'd in one,
And means to give you battle presently.
Char. Somewhat too sudden, Sirs, the warning is;
But we will presently provide for them.
Bur. I trust, the ghost of Talbot is not there:
Now he is gone, [4] my lord, you need not fear.
Puc. Of all base passions fear is most accurs'd. —
Command the conquest, [5] Charles, it shall be thine;
Let Henry fret, and all the world repine.
Char. Then on, my lords; and France be fortunate! [*Exeunt.*

SCENE III.

The Same. Before Angiers.

Alarums: Excursions. Enter La Pucelle.

Puc. The regent conquers, and the Frenchmen fly. —
Now help, ye charming spells, and periapts; [1]
And ye choice spirits that admonish me,
And give me signs of future accidents: [*Thunder.*
You speedy helpers, that are substitutes
Under the lordly monarch of the north, [2]
Appear, and aid me in this enterprize!

Enter Fiends.

This speedy and quick [3] appearance argues proof
Of your accustom'd diligence to me.
Now, ye familiar spirits, that are cull'd
Out of the powerful regions [4] under earth,
Help me this once, that France may get the field. [*They walk, and speak not.*
O! hold me not with silence over-long.

---

4) Jetzt, da Talbot todt ist u. s. w.

5) Der Nachdruck liegt auf *command*: wenn Du dem Siege nur befiehlst, so wird er Dir schon zufallen, möge Heinrich noch so sehr sich ärgern und alle Welt darüber trauern.

1) *periapt* = ein Amulet oder Talisman, am Hals zu tragen, zum Schutz gegen Krankheit und sonstige Gefährdung.

2) *monarch of the north* = König der bösen Geister, denen hauptsächlich der Nordpol als Wohnsitz zugeschrieben wurde. Sein eigentlicher Name war nach Reginald Scot's Discoverie of Witchcraft *Zimimar*. So hiess nach demselben Gewährsmann der Geisterkönig im Osten *Amaimon*, der im Süden *Gorson*, der im Westen *Goap*.

3) Manche Hgg. lassen stillschweigend *and* aus.

4) Für *regions* las Warburton *legions;* aber Steevens erklärte mit Recht *the infernal regions* — *cull'd* wird gestützt durch das vorher gehende *choice spirits*.

Where [5] I was wont to feed you with my blood,
I 'll lop a member of, and give it you,
In earnest of a further benefit,
So you do condescend to help me now. — [*They hang their heads.*
No hope to have redress? — My body shall
Pay recompense, if you will grant my suit. [*They shake their heads.*
Cannot my body, nor blood-sacrifice,
Entreat you to your wonted furtherance?
Then take my soul; my body, soul, and all,
Before that England give the French the foil. [*They depart.* [6]
See! they forsake me. Now the time is come,
That France must vail [7] her lofty-plumed crest,
And let her head fall into England's lap.
My ancient incantations are too weak,
And hell too strong for me to buckle with.
Now, France, thy glory droopeth to the dust. [*Exit.*

Alarums. Enter French and English, fighting; La Pucelle *and* York *fight hand to hand.* La Pucelle *is taken. The French fly.* [8]

York. Damsel of France, I think, I have you fast:
Unchain your spirits now with spelling charms,
And try if they can gain your liberty. —
A goodly prize, fit for the devil's grace!
See, how the ugly witch doth bend her brows,
As if, with Circe, she would change my shape. [9]
Puc. Chang'd to a worser shape thou canst not be.
York. O! Charles the Dauphin is a proper man:
No shape but his can please your dainty eye.
Puc. A plaguing mischief light on Charles, and thee!
And may ye both be suddenly surpris'd
By bloody hands, in sleeping on your beds!
York. Fell, banning [10] hag! enchantress, hold thy tongue.
Puc. I pr'ythee, give me leave to curse a while.
York. Curse, miscreant, when thou comest to the stake. [*Exeunt.* [11]

---

5) *where* gebraucht Sh. häufig für das jetzige *whereas.*

6) Alle diese auf die Geistererscheinungen bezüglichen Bühnenweisungen hat schon die Fol

7) *to vail* = senken, niederneigen.

8) Statt dieser berichtigten Bühnenweisung der Hgg. hat die Fol. folgende: *Excursions. Burgundy and York fight hand to hand. French fly.*

9) Circe, die Zauberin, welche die Gefährten des Odysseus in Thiere verwandelte, erwähnt Sh. auch in Comedy of Errors (A. 5, Sc. 1) *I think, you all have drank of Circe's cup.*

10) *to ban* = Flüche, Verwünschungen ausstossen.

11) d. h. York führt die Pucelle kriegsgefangen ab, wie mittlerweile der eben auftretende Suffolk Margarethe, Reignier's Tochter, gefangen genommen hatte.

Alarums. Enter SUFFOLK, *leading in Lady* MARGARET.

Suf. Be what thou wilt, thou art my prisoner. [*Gazes on her.* [12]
O, fairest beauty! do not fear, nor fly,
For I will touch thee but with reverent hands.
I kiss these fingers [13] for eternal peace,
And lay them gently on thy tender side.
Who art thou? say, that I may honour thee.

Mar. Margaret my name, and daughter to a king,
The king of Naples, whosoe'er thou art. [14]

Suf. An earl I am, and Suffolk am I call'd.
Be not offended, nature's miracle,
Thou art allotted to be ta'en by me: [15]
So doth the swan her downy cygnets save,
Keeping them prisoner underneath her wings. [16]
Yet, if this servile usage once offend,
Go, and be free again, as Suffolk's friend. [*She turns away as going.*
O, stay! — I have no power to let her pass;
My hand would free her, but my heart says — no.
As plays the sun upon the glassy streams,
Twinkling another counterfeited beam,
So seems this gorgeous beauty to mine eyes. [17]
Fain would I woo her, yet I dare not speak:
I 'll call for pen and ink, and write my mind.

---

[12]) Diese Bühnenweisung ist aus der Fol., welche eben vorher hat *Enter Suffolk with Margaret in his hand.*

[13]) Die meisten Hgg. fügen hier die Bühnenweisung *Kissing her hands* ein und stellen nach Capell's Vorgange die folgende Zeile *And lay them etc.* vor diese, weil sie *them* auf *reverent hands* beziehen. Beides ist unnöthig. Suffolk führt allerdings die Margaretha an der Hand, wie die Bühnenweisung der Fol. angiebt, aber um zu zeigen, dass er sie nur mit Ehrerbietung berühren will, küsst er seine, nicht ihre Finger, ehe er sie damit anfasst. Das Küssen der eigenen Hand als Ehrenbezeugung kommt auch sonst bei Sh. vor, z. B. in K. Henry VI. Second Part (A. 4, Sc. 1) *Hast thou not kiss'd thy hand and held my stirrup* und in Othello (A. 2, Sc. 1) *it had been better you had not kissed your three fingers so oft.* So küsst hier Suffolk seine Finger als Zeichen eines ewigen Friedens, den er mit Margarethen abschliessen will, und umfasst sie dann damit.

[14]) So interpungiren die Hgg. in Uebereinstimmung mit der Fol.: Wer Du auch sein magst, ich bin die Tochter eines Königs. — Vielleicht aber wollte Sh. die Margaretha mit *Whosoe'er thou art* einen neuen Satz beginnen lassen, dessen Fortsetzung Suffolk dann unterbräche. Der Vers wäre dann zu interpungiren: *The king of Naples. Whosoe'er thou art —*

[15]) Es ist dein Loos, dass du von mir gefangen genommen wurdest.

[16]) *her wings* verbessert die zweite Fol. das *his* der ersten. Dagegen bedarf das *prisoner* der Fol. nicht der Umänderung der späteren Ausgg. *prisoners.*

[17]) Der Vergleich ist zwischen *the sun* und *gorgeous beauty* einerseits, *glassy streams* und *mine eyes* andererseits: Wie der Sonnenstrahl, der auf dem Wasser spielt, verdoppelt erscheint, so verdoppelt sich auch die Schönheit Margarethens, wiedergespiegelt in Suffolk's Augen.

Fie, De la Poole! disable not thyself; [18]
Hast not a tongue? is she not here thy prisoner? [19]
Wilt thou be daunted at a woman's sight?
Ay; beauty's princely majesty is such,
Confounds the tongue, and makes the senses rough. [20]
Mar. Say, earl of Suffolk, if thy name be so,
What ransom must I pay before I pass?
For, I perceive, I am thy prisoner.
Suf. How canst thou tell she will deny thy suit,
Before thou make a trial of her love? [*Aside.*
Mar. Why speak'st thou not? what ransom must I pay?
Suf. She 's beautiful, and therefore to be woo'd;
She is a woman, therefore to be won. [21] [*Aside.*
Mar. Wilt thou accept of ransom, yea, or no?
Suf. Fond man! remember, that thou hast a wife;
Then, how can Margaret be thy paramour? [*Aside.*
Mar. I were best to leave him, for he will not hear.
Suf. There all is marr'd; there lies a cooling card. [22]
Mar. He talks at random: sure, the man is mad.
Suf. And yet a dispensation may be had.
Mar. And yet I would that you would answer me.
Suf. I 'll win this lady Margaret. For whom?
Why, for my king: tush! that 's a wooden thing. [23]
Mar. He talks of wood: it is some carpenter.
Suf. Yet so my fancy [24] may be satisfied,
And peace established between these realms.

---

18) *to disable* = entkräften, herabwürdigen, für unfähig erklären. So in Merchant of Venice (A. 2, Sc. 1) *to be afeard of my deserving were but a weak disabling of myself.*

19) Das in der Fol. zufällig ausgefallene *thy prisoner* ergänzt die zweite Fol.

20) *rough* ist hier in eigenthümlichem Sinne, als Gegentheil von *refined* oder *delicate*, etwa = roh, stumpf, unempfindlich: wie die Majestät der Schönheit die Zunge verstummen lässt, so nimmt sie auch die andern Sinne so gefangen, dass sie ihre Organe nicht zu gebrauchen wissen, macht sie stumpf und unempfindlich. — Hanmer wollte für *rough*, vielleicht des Reimes wegen, *crouch* lesen.

21) So in Titus Andronicus (A. 2, Sc. 1) *She is a woman, therefore may be woo'd; || She is a woman, therefore may be won.* Der zweite Vers kommt als sprüchwörtlich schon in Greene's Planetomachia (1585) vor.

22) *cooling card*, die Heildistel, welche zur Abkühlung der Fieberhitze angewandt wurde, wird auch sonst scherzhaft von der Abkühlung heisser Liebe gebraucht. So in Shakerley Marmion's Drama The Antiquary: *Are you so hot? I shall give you a card to cool you, presently.* — Sh. führt dieselbe Arznei auch unter lateinischem Namen an in Much Ado about Nothing (A. 3, Sc. 4) *Get some of this distilled Carduus Benedictus and lay it to your heart.*

23) *wooden* = hölzern, ungefüge, nüchtern. In diesem Sinne kommt *wooden* bei Sh.'s Zeitgenossen öfter vor.

24) *fancy* = Liebe, als ein Erzeugniss der Phantasie aufgefasst.

But there remains a scruple in that too;
For though her father be the king of Naples,
Duke of Anjou and Maine, yet is he poor,
And our nobility will scorn the match. [*Aside.*

Mar. Hear ye, captain? Are you not at leisure?

Suf. It shall be so, disdain they [25] ne'er so much:
Henry is youthful, and will quickly yield. —
Madam, I have a secret to reveal.

Mar. What though I be enthrall'd? he seems a knight,
And will not any way dishonour me. [*Aside.*

Suf. Lady, vouchsafe to listen what I say.

Mar. Perhaps, I shall be rescu'd by the French.
And then I need not crave his courtesy. [*Aside.*

Suf. Sweet Madam, give me hearing in a cause —

Mar. Tush! women have been captivate [26] ere now. [*Aside.*

Suf. Lady, wherefore talk you so?

Mar. I cry you mercy, 't is but *quid* for *quo*. [27]

Suf. Say, gentle princess, would you not suppose
Your bondage happy, to be made a queen?

Mar. To be a queen in bondage is more vile
Than is a slave in base servility,
For princes should be free.

Suf. And so shall you,
If happy England's royal king be free. [28]

Mar. Why, what concerns his freedom unto me?

Suf. I 'll undertake to make thee Henry's queen;
To put a golden sceptre in thy hand,
And set a precious crown upon thy head,
If thou wilt condescend to be my —

Mar. What?

Suf. His love. [29]

Mar. I am unworthy to be Henry's wife.

Suf. No, gentle Madam; I unworthy [30] am
To woo so fair a dame to be his wife,

---

25) *they* bezieht sich auf *nobility:* wenn der Adel auch noch so hoffährtig ist.

26) *captivate* = kriegsgefangen, wie in A. 2, Sc. 3 *And sent our sons and husbands captivate.*

27) Margarethe hält jetzt Selbstgespräche, wie vorher Suffolk solche gehalten hatte.

28) Unter *free* versteht Suffolk die Freiheit Heinrich's, sich Margarethe zur Gattin zu wählen, unbehindert durch seine Vormünder und den Regenten.

29) Suffolk will eigentlich sagen *to be my love,* wagt aber, von Margarethens *What?* unterbrochen, seine Herzensmeinung nicht auszusprechen, sondern verbessert sich, indem er den Satz mit *His* (scil. *Henry's*) *love* vervollständigt. — Steevens wollte des Verses wegen *be my* streichen.

30) Margaretha fasst *unworthy* von dem niedern Rangverhältniss, in welchem sie zu Heinrich steht, während Suffolk es moralisch unwürdig findet, dass er um eine so schöne Dame für

And have no portion in the choice myself.
How say you, Madam; are you so content?
Mar. An if my father please, I am content.
Suf. Then call our captains, and our colours, forth!
And, Madam, at your father's castle walls
We 'll crave a parley, to confer with him. [*Troops come forward.*

A Parley sounded. Enter Reignier, *on the walls.*

Suf. See, Reignier, see thy daughter prisoner.
Reig. To whom?
Suf. To me.
Reig. Suffolk, what remedy?
I am a soldier, and unapt to weep,
Or to exclaim on fortune's fickleness.
Suf. Yes, there is remedy enough, my lord:
Consent, and for thy honour give consent,
Thy daughter shall be wedded to my king;
Whom [31] I with pain have woo'd and won thereto,
And this her easy-held imprisonment
Hath gain'd thy daughter princely liberty. [32]
Reig. Speaks Suffolk as he thinks?
Suf. Fair Margaret knows
That Suffolk doth not flatter, face, [33] or feign.
Reig. Upon thy princely warrant, I descend,
To give thee answer of thy just demand. [*Exit, from the walls.*
Suf. And here I will expect thy coming.

Trumpets sounded. Enter Reignier, *below.*

Reig. Welcome, brave earl, into our territories:
Command in Anjou what your honour pleases.
Suf. Thanks, Reignier, happy for so sweet a child,
Fit to be made companion with a king.
What answer makes your grace unto my suit?
Reig. Since thou dost deign to woo her little worth, [34]
To be the princely bride of such a lord,
Upon condition I may quietly

---

einen Andern werbe, nicht für sich selbt. — Die Zeile *And have no portion* sollt vielleicht mit *Aside* bezeichnet werden.

31) *whom* kann sich nur auf *thy daughter*, nicht auf *my king* beziehen. — In dem zweideutigen *with pain* deutet Suffolk die Selbstüberwindung an, die es ihm gekostet, um Margaretha für einen Andern zu werben.

32) *princely liberty* ist eine Freiheit, die sie als Fürstin geniessen wird, eine Freiheit, wie sie einer Fürstin würdig ist.

33) *to face* = ein Gesicht annehmen, heucheln

34) *her little worth* ist bescheiden = sie in ihrem geringen Werthe.

Enjoy mine own, the county [35] Maine, and Anjou,
Free from oppression or the stroke of war,
My daughter shall be Henry's, if he please.
Suf. That is her ransom, I deliver her;
And those two counties, I will undertake,
Your grace shall well and quietly enjoy.
Reig. And I again in Henry's royal name,
As deputy [36] unto that gracious king,
Give thee her hand, for sign of plighted faith.
Suf. Reignier of France, I give thee kingly thanks,
Because this is in traffic of a king:
And yet, methinks, I could be well content
To be mine own attorney in this case. [*Aside.*
I 'll over then to England with this news,
And make this marriage to be solemniz'd.
So, farewell, Reignier. Set this diamond safe
In golden palaces, as it becomes.
Reig. I do embrace thee, as I would embrace
The christian [37] prince, king Henry, were he here.
Mar. Farewell, my lord. Good wishes, praise, and prayers,
Shall Suffolk ever have of Margaret. [*Going.*
Suf. Farewell, sweet Madam! But hark you, Margaret:
No princely commendations to my king?
Mar. Such commendations as become a maid,
A virgin, and his servant, say to him.
Suf. Words sweetly plac'd, and modestly [38] directed.
But, Madam, I must trouble you again, —
No loving token to his majesty?
Mar. Yes, my good lord; a pure unspotted heart,
Never yet taint [39] with love, I send the king.
Suf. And this withal. [*Kisses her.*
Mar. That for thyself: I will not so presume,
To send such peevish [40] tokens to a king. [*Exeunt* Reignier *and* Margaret.
Suf. O, wert thou for myself! — But, Suffolk, stay;
Thou may'st not wander in that labyrinth:

---

35) *county* ist Malone's Emendation für *countries* der Fol. — Maine wird auch bei den Chronisten als *County* bezeichnet.

36) *as deputy etc.* wie *in Henry's royal name* hängt von *thee*, nicht von *I* ab.

37) Das Epitheton *christian* ertheilt er dem König Heinrich wegen dessen ausgezeichneter Frömmigkeit.

38) *modestly* verbessert die zweite Fol. das *modesty* der ersten.

39) *taint* = befleckt, angesteckt, eine Participialform des Verbums *to taint*, die sonst bei Sh. nicht vorkommt.

40) *peevish* = närrisch, sonderbar, sonst vorzugsweise von Personen gebraucht.

There Minotaurs, and ugly treasons,[41] lurk.
Solicit Henry with her wondrous praise:
Bethink thee on her virtues that surmount,
And natural[42] graces that extinguish art;
Repeat their semblance often on the seas,
That, when thou com'st to kneel at Henry's feet,
Thou may'st bereave him of his wits with wonder. [*Exit.*

SCENE IV.

Camp of the Duke of York, in Anjou.

Enter York, Warwick, *and Others.*

York. Bring forth that sorceress, condemn'd to burn.

Enter La Pucelle, *guarded; and a Shepherd.*

Shep. Ah, Joan! this kills thy father's heart outright.
Have I sought every country far and near
And, now it is my chance to find thee out,
Must I behold thy timeless[1] cruel death?
Ah, Joan! sweet daughter Joan, I 'll die with thee.

Puc. Decrepit miser![2] base ignoble wretch!
I am descended of a gentler blood:
Thou art no father, nor no friend,[3] of mine.

Shep. Out, out! — My lords, an please you, 't is not so;
I did beget her, all the parish knows:

---

41) Nach dem Sh.'schen Gebrauche der Copula *and* erklärt *ugly treasons* näher, was unter *Minotaurs* verstanden wird: der Hochverrath an seinem König ist gleichsam das verschlingende Ungeheuer, das dem Suffolk droht, wenn er in das Labyrinth seiner unrechtmässigen Liebe zur Margaretha sich verliert.

42) *And natural* emendirte M. Mason das *Mad, natural* der Fol., wofür die zweite Fol. *Made natural,* spätere Hgg. theilweise *Her natural* lasen. *Mad*, selbst wenn es synonym mit *wild* = ausgelassen, wäre, würde wenig in den Zusammenhang passen. Suffolk will, um sich in seinem tugendhaften Entschlusse zu befestigen, denken an Margarethens Tugenden, welche die Oberhand gewinnen, und an ihre natürlichen Begabungen, welche die Kunst verwischen. Dieses Bild will er sich während der Ueberfahrt so oft ausmalen, dass er vermöge seiner lebendigen Schilderung den König in Erstaunen versetzen und ihm die Besinnung rauben kann. — M. Mason, dessen Emendation allein die nothwendige Verbindung zwischen *her virtues* und *her graces* herstellt, wollte *art* als Object auch zu *surmount* ziehen. Indess scheint Sh. nur den Gegensatz zwischen *natural* und *art* beabsichtigt und *to surmount,* wie anderswo das synonyme *to pass,* als intransitives Verbum gefasst zu haben.

1) *timeless* = im Widerspruch mit der vorherbestimmten Zeit, vorzeitig, ein Epitheton, das Sh. öfter auf die synonymen Begriffe *end, grave* und *death* anwendet.

2) *miser* = elender Wicht, Lump. Das Wort gebrauchen auch Sh.'s Zeitgenossen in diesem Sinne.

3) *friend* = Verwandter, Sippe.

Her mother liveth yet, can testify,
She was the first fruit of my bachelorship. [4]

War. Graceless! wilt thou deny thy parentage?

York. This argues what her kind of life hath been;
Wicked and vile; and so her death concludes. [5]

Shep. Fie, Joan, that thou wilt be so obstacle! [6]
God knows, thou art a collop of my flesh, [7]
And for thy sake have I shed many a tear:
Deny me not, I pr'ythee, gentle Joan.

Puc. Peasant, avaunt! — You have suborn'd this man,
Of purpose to obscure my noble birth.

Seph. 'T is true, I gave a noble [8] to the priest,
The morn that I was wedded to her mother. —
Kneel down and take my blessing, good my girl. —
Wilt thou not stoop? Now cursed be the time
Of thy nativity! I would, the milk
Thy mother gave thee, when thou suck'dst her breast,
Had been a little ratsbane for thy sake!
Or else, when thou didst keep my lambs a-field,
I wish some ravenous wolf had eaten thee!
Dost thou deny thy father, cursed drab?
O! burn her, burn her: hanging is too good. [*Exit.*

York. Take her away; for she hath lived too long,
To fill the world with vicious qualities. [9]

Puc. First, let me tell you whom you have condemn'd;
Not me [10] begotten of a shepherd swain,
But issu'd from the progeny of kings:
Virtuous, and holy; chosen from above,
By inspiration of celestial grace,
To work exceeding miracles on earth.
I never had to do with wicked spirits:

---

4) Der Schäfer meint *wedlock* und sagt dafür nach Art der Sh.'schen Clowns das Gegentheil, indem er ein selteneres Wort missverständlich anwendet.

5) Wie ihr Leben böse war, so schliesst auch ihr Tod in derselben Art.

6) *obstacle*, eine vulgäre Entstellung aus *obstinate*, die auch bei Sh.'s Zeitgenossen vorkommt. So in Chapman's May-Day (1611) *An obstacle young thing it is.*

7) Vulgär für *flesh of my flesh.* So nennt der König in Winter's Tale (A. 1, Sc. 2) seinen Sohn *my collop.*

8) Ein unwillkührliches Wortspiel des Schäfers, der das von der Pucelle gebrauchte Wort *noble* auffasst als die so genannte Englische Münze, sechs Schilling an Werth. — Sh. hat dasselbe Wortspiel in K. Henry IV. (A. 2, Sc. 4).

9) *vicious qualities* sind die bösen Künste, die Zaubereien, welche die Pucelle geübt hat. So gebraucht Sh. *quality* namentlich von der Kunst des Schauspielers, wie in Hamlet (A. 2, Sc. 2) *give us a taste of your quality.*

10) Nach Malone's Vermuthung hätte Sh. *not one* geschrieben. — Vgl. zu dieser Scene Einleitung pag. VI. u. VII.

But you, — that are polluted with your lusts,
Stain'd with the guiltless blood of innocents,
Corrupt and tainted with a thousand vices, —
Because you want the grace that others have,
You judge it straight a thing impossible
To compass wonders, but by help of devils.
No, misconceived! [11] Joan of Arc hath been
A virgin from her tender infancy,
Chaste and immaculate in very thought;
Whose maiden blood, thus rigorously effus'd,
Will cry for vengeance at the gates of heaven.

York. Ay, ay. — Away with her to execution!

War. And hark ye, Sirs; because she is a maid,
Spare for no fagots, let there be enow:
Place barrels of pitch upon the fatal stake,
That so her torture may be shortened.

Puc. Will nothing turn your unrelenting hearts? —
Then, Joan, discover thine infirmity,
That warranteth by law to be thy privilege. —
I am with child, ye bloody homicides:
Murder not then the fruit within my womb,
Although ye hale me to a violent death.

York. Now, heaven forefend! the holy maid with child?

War. The greatest miracle that e'er ye wrought!
Is all your strict preciseness come to this?

York. She and the Dauphin have been juggling: [12]
I did imagine what would be her refuge.

War. Well, go to: we will have no bastards live;
Especially, since Charles must father it. [13]

Puc. You are deceiv'd; my child is none of his:
It was Alençon, that enjoy'd my love.

York. Alençon, that notorious Machiavel! [14]
It dies, an if it had a thousand lives.

---

11) *misconceived* = irrig, verkehrt, eigentlich von missverstandenen Sachen gebraucht, hier mit Sh.'scher Licenz auf die im Irrthum befindlichen Personen angewandt. — Die ältern Hgg. verbinden *misconceived* = verkehrt aufgefasst, als Epitheton mit *Joan.*

12) *juggling* ist dreisylbig *(juggeling)* zu lesen, wie *juggler* in Midsummer Night's Dream (A. 3, Sc. 2) *O me, you juggler, you canker-blossom.* — *to juggle* = Gaukelspiel treiben, hier in frivolem Sinne, zugleich mit der Anspielung auf die Zauberkünste der Pucelle, wie in K. John (A. 3, Sc. 1) *this juggling witchcraft.*

13) Zu *it* ist aus dem Plural *bastards* der Singular *bastard* zu entnehmen.

14) Machiavell, als der sprüchwörtliche Typus eines schlauen und gewissenlosen Ränkeschmieds, wird hier eben so anachronistisch angeführt, wie in K. Henry VI. Third Part (A. 3, Sc. 2) *And set the murd'rous Machiavel to school.* — Sh. konnte ihn vielleicht aus dem Prolog zu Marlowe's Jew of Malta, den der Italienische Staatsmann spricht und mit einer Charakteristik seiner selbst eröffnet.

Puc. O! give me leave; I have deluded you:
'T was neither Charles, nor yet the duke I nam'd,
But Reignier, king of Naples, that prevail'd.
War. A married man: that 's most intolerable.
York. Why, here 's a girl! I think, she knows not well,
There were so many, whom she may accuse.
War. It 's sign she hath been liberal and free.
York. And yet, forsooth, she is a virgin pure. —
Strumpet, thy words condemn thy brat, and thee:
Use no entreaty, for it is in vain.
Puc. Then lead me hence; — with whom [15] I leave my curse.
May never glorious sun reflex [16] his beams
Upon the country where you make abode;
But darkness and the gloomy shade of death
Environ you, till mischief, and despair
Drive you to break your necks, or hang yourselves! [*Exit guarded.*
York. Break thou in pieces, and consume to ashes,
Thou foul accursed minister of hell!

Enter Cardinal BEAUFORT, *attended.*

Car. Lord regent, I do greet your excellence
With letters of commission from the king.
For know, my lords, the states of Christendom,
Mov'd with remorse [17] of these outrageous broils,
Have earnestly implor'd a general peace
Betwixt our nation and the aspiring French;
And here at hand the Dauphin, and his train,
Approacheth to confer about some matter.
York. Is all our travail turn'd to this effect?
After the slaughter of so many peers,
So many captains, gentlemen, and soldiers,
That in this quarrel have been overthrown,
And sold their bodies for their country's benefit,
Shall we at last conclude effeminate peace?
Have we not lost most part of all the towns,
By treason, falsehood, and by treachery, [18]
Our great progenitors had conquered? —
O, Warwick, Warwick! I foresee with grief
The utter loss of all the realm of France.

---

15) *whom* bezieht sich auf ein in dem Imperativ *lead* steckendes *you.*
16) *to reflex* veraltet für *to reflect*, von Sh. auch anderswo gebraucht.
17) *remorse of* = Mitgefühl, Erbarmen wegen einer Sache.
18) *treason* ist = Hochverrath gegen den rechtmässigen König, *treachery* = Verrätherei im Allgemeinen.

War. Be patient, York! if we conclude a peace,
It shall be with such strict and severe covenants
As little shall the Frenchmen gain thereby.

Enter CHARLES, *attended;* ALENÇON, *Bastard,* REIGNIER, *and Others.*

Char. Since, lords of England, it is thus agreed,
That peaceful truce shall be proclaimed in France,
We come to be informed by yourselves
What the conditions of that league must be.

York. Speak, Winchester; for boiling choler chokes
The hollow passage of my poison'd voice, [19]
By sight of these our baleful enemies.

Win. Charles, and the rest, it is enacted thus: —
That, in regard king Henry gives consent,
Of mere compassion [20] and of lenity,
To ease your country of distressful war,
And suffer you to breathe in fruitful peace,
You shall become true liegemen to his crown.
And, Charles, upon condition thou wilt swear
To pay him tribute, and submit thyself,
Thou shalt be plac'd as viceroy under him,
And still enjoy thy regal dignity.

Alen. Must he be then as shadow of himself?
Adorn his temples with a coronet, [21]
And yet, in substance and authority,
Retain but privilege of a private man?
This proffer is absurd and reasonless.

Char. 'T is known, already that I am possess'd
With more than half the Gallian territories,
And therein reverenc'd for their lawful king:
Shall I, for lucre of the rest unvanquish'd,
Detract so much from that prerogative,
As to be call'd but viceroy of the whole?
No, lord ambassador; I 'll rather keep
That which I have, than, coveting for more,
Be cast from possibility of all. [22]

---

19) Für *poison'd* lesen manche Hgg. mit Pope *prison'd;* indess wird die alte Lesart unterstützt durch das folgende *baleful* = giftig, verderblich. Der Anblick der Feinde wirkt wie ein Gift auf York und benimmt ihm die Sprache.

20) aus reinem Mitgefühl und aus keinem andern Motiv.

21) *coronet* hält Johnson hier für identisch mit *crown;* indess scheint Sh. den zwischen beiden Wörtern obwaltenden Unterschied auch hier beobachtet zu haben, da dem Dauphin als Vicekönig von Frankreich nur eine kleine Krone, nicht die eigentliche Königskrone zukam.

22) *possibility of all* = die Möglichkeit, Alles zu besitzen.

York. Insulting Charles! hast thou by secret means
Used intercession to obtain a league,
And, now the matter grows to compromise,
Stand'st thou aloof upon comparison? [23]
Either accept the title thou usurp'st,
Of benefit [24] proceeding from our king,
And not of any challenge of desert,
Or we will plague thee with incessant wars.

Reig. My lord, you do not well in obstinacy
To cavil [25] in the course of this contract:
If once it be neglected, ten to one,
We shall not find like opportunity.

Alen. To say the truth, it is your policy [*Aside to* CHARLES.
To save your subjects from such massacre,
And ruthless slaughters, as are daily seen
By our proceeding in hostility;
And therefore take this compact of a truce,
Although you break it when your pleasure serves.

War. How say'st thou, Charles? shall our condition stand?

Char. It shall; only reserv'd, you claim no interest
In any of our towns of garrison.

York. Then swear allegiance to his majesty;
As thou art knight, never to disobey,
Nor be rebellious to the crown of England,
Thou, nor thy nobles, to the crown of England. —
[CHARLES, *and his Nobles, give tokens of fealty.* [26]
So; now dismiss your army when ye please:
Hang up your ensigns, let your drums be still,
For here we entertain a solemn peace. [*Exeunt.*

SCENE V.

London. A Room in the Palace.

Enter King HENRY, *in conference with* SUFFOLK; GLOSTER *and* EXETER *following.*

K. Hen. Your wondrous rare description, noble earl,
Of beauteous Margaret hath astonish'd me:

---

[23]) und nun hältst Du Dich fern, auf Grund von Abmessungen und Vergleichungen, die Du anstellst zwischen dem was Du hast und dem was Du haben sollst.

[24]) *of benefit* ist mit *accept* zu verbinden: empfange den von Dir usurpirten Rang und Besitz als ein Beneficium, das von unserm König ausgeht, und nicht als einen Anspruch eigenen Verdienstes.

[25]) *to cavil* = chicaniren.

[26]) Diesen Bühnenweisung fidet sich nicht in der Fol.

Her virtues, graced with external gifts, [1]
Do breed love's settled passions in my heart; [2]
And like as rigour of tempestuous gusts [3]
Provokes the mightiest hulk against the tide,
So am I driven, by breath of her renown,
Either to suffer shipwrack, or arrive
Where I may have fruition of her love.

Suf. Tush! my good lord, this superficial tale
Is but a preface of her worthy praise:
The chief perfections of that lovely dame,
(Had I sufficient skill to utter them)
Would make a volume of enticing lines,
Able to ravish any dull conceit.
And, which is more, she is not so divine,
So full replete with choice of all delights,
But with as humble lowliness of mind,
She is content to be at your command;
Command, I mean, of virtuous chaste intents,
To love and honour Henry as her lord.

K. Hen. And otherwise will Henry ne'er presume.
Therefore, my lord protector, give consent,
That Margaret may be England's royal queen.

Glo. So should I give consent to flatter sin.
You know, my lord, your highness is betroth'd
Unto another lady of esteem; [4]
How shall we then dispense with that contract,
And not deface your honour with reproach?

Suf. As doth a ruler with unlawful oaths:
Or one that, at a triumph [5] having vow'd
To try his strength, forsaketh yet the lists
By reason of his adversary's odds. [6]
A poor earl's daughter is unequal odds,
And therefore may be broke without offence.

Glo. Why, what, I pray, is Margaret more than that?
Her father is no better than an earl,
Although in glorious titles he excel.

---

1) Vgl. A. 5, Sc. 3, Anm. 42.

2) *in my heart* ist mit *settled* zu verbinden.

3) *rigour of tempestuous gusts* ist der energische Drang stürmischer Windstösse. Mit diesem wird *breath of her renown* = der Hauch oder Laut von ihrem Ruhm, verglichen.

4) die Tochter des Grafen von Armagnac, mit der Heinrich sich verlobt hatte. Vgl. A. 5, Sc. 1.

5) *triumph* = ritterliche Lustbarkeit im Allgemeinen, hier speziell = Turnier.

6) weil sein Gegner zu ungleich ist an Würde oder Körperstärke, um es mit ihm aufzunehmen, zu tief unter ihm steht.

Suf. Yes, my good lord, [7] her father is a king,
The king of Naples and Jerusalem;
And of such great authority in France,
As his alliance will confirm our peace,
And keep the Frenchmen in allegiance.

Glo. And so the earl of Armagnac may do,
Because he is near kinsman unto Charles.

Exe. Beside, his wealth doth warrant a liberal dower,
Where Reigner sooner will receive than give.

Suf. A dower, my lords! disgrace not so your king,
That he should be so abject, base, and poor,
To choose for wealth, and not for perfect love.
Henry is able to enrich his queen,
And not to seek a queen to make him rich.
So worthless peasants bargain for their wives,
As market-men for oxen, sheep, or horse.
Marriage is a matter of more worth
Than to be dealt in by attorneyship: [8]
Not whom we will, but whom his grace affects,
Must be companion of his nuptial bed;
And therefore, lords, since he affects her most,
It most of all these reasons bindeth us, [9]
In our opinions she should be preferr'd.
For what is wedlock forced, but a hell,
An age of discord and continual strife?
Whereas the contrary bringeth forth bliss, [10]
And is a pattern of celestial peace.
Whom should we match with Henry, being a king,
But Margaret, that is daughter to a king?
Her peerless feature, joined with her birth,
Approves [11] her fit for none but for a king:
Her valiant courage, and undaunted spirit,
(More than in women commonly is seen)
Will answer our hope in issue of a king;
For Henry, son unto a conqueror,
Is likely to beget more conquerors,
If with a lady of so high resolve, [12]

---

7) *my good lord* in der zweiten Fol., *my lord* in der ersten.

8) *attorneyship* = Vermittlung eines Sachwalters: eine Heirath lässt sich nicht wie ein Handelsgeschäft durch Unterhändler abschliessen.

9) *It most* setzte Rowe an Stelle von *Most* der Fol.

10) Mit *forth* vervollständigt die zweite Fol. den unvollständigen Vers der ersten. Malone wollte dafür *contrary* viersylbig *(conterary)* lesen.

11) *to approve* = erweisen.

12) *resolve* = Entschlossenheit, Energie.

As is fair Margaret, he be link'd in love.
Then yield, my lords; and here conclude with me,
That Margaret shall be queen, and none but she.

K. Hen. Whether it be through force of your report,
My noble lord of Suffolk, or for that [13]
My tender youth was never yet attaint
With any passion of inflaming love,
I cannot tell; but this I am assur'd,
I feel such sharp dissension in my breast,
Such fierce alarums both of hope and fear, [14]
As I am sick with working of my thoughts.
Take, therefore, shipping; post, my lord, to France:
Agree to any covenants, and procure
That lady Margaret do vouchsafe to come
To cross the seas to England, and be crown'd
King Henry's faithful and anointed queen.
For your expenses and sufficient charge,
Among the people gather up a tenth.
Be gone, I say; for till you do return,
I rest perplexed with a thousand cares. —
And you, good uncle, banish all offence:
If you do censure me by what you were, [15]
Not what you are, I know it will excuse
This sudden execution of my will.
And so conduct me, where from company
I may revolve and ruminate my grief. [16] [*Exit.*

Glo. Ay, grief, I fear me, both at first and last.
[*Exeunt* Gloster *and* Exeter.

Suf. Thus Suffolk hath prevail'd; and thus he goes,
As did the youthful Paris once to Greece;
With hope to find the like event in love,
But prosper better than the Trojan did.
Margaret shall now be queen, and rule the king;
But I will rule both [17] her, the king, and realm. [*Exit.*

---

13) *for that* = weil.

14) Hoffnung und Furcht kämpfen so grimmig um den Sieg in Heinrich's Brust, dass das Ringen dieser widerstreitenden Gedanken ihn krank macht.

15) Wenn Ihr mich nach dem beurtheilt, wie Ihr in Eurer empfänglicheren Jugend waret, nicht wie Ihr jetzt seid.

16) *grief* fasst Heinrich = Liebesleid, Gloster allgemein = Noth, Leid.

17) Auch an andern Stellen gebraucht Sh. *both* von einer Dreitheilung, wie hier.

SHAKSPERE'S WERKE.

HERAUSGEGEBEN UND ERKLÄRT

VON

Dr. NICOLAUS DELIUS.

VIERTER BAND.

HISTORIES:

KING HENRY VI. Part 1. — KING HENRY VI. Part 2. — KING HENRY VI. Part 3. — KING RICHARD III. — KING HENRY VIII.

ELBERFELD, 1858.

VERLAG VON R. L. FRIDERICHS.

SHAKSPERE'S

KING HENRY VI.

PART II.

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in Elberfeld.

Einleitung.

Die erste vollständige Ausgabe dieses Dramas ist in der Gesammtausgabe der Shakspere'schen Schauspiele in Fol. (1623) enthalten, und schliesst sich daselbst unmittelbar an das vorhergehende Stück King Henry VI. First Part an, unter dem Titel The second Part of King Henry the Sixt, with the death of the Good Duke Humfrey. Die in der Folioedition gänzlich fehlende Eintheilung in Acte und Scenen ist erst von den spätern Herausgebern hergestellt worden. Ueber die Textbeschaffenheit lässt sich nur das zu dem vorigen Drama bereits Gesagte wiederholen, da es auf sämmtliche drei Theile des King Henry VI. die gleiche Anwendung findet.

Im Jahre 1594 gab Thomas Millington, später der Mitverleger der ersten unrechtmässigen Quartoausgabe von Shakspere's King Henry V., ein historisches Drama heraus, das er schon ein Jahr früher, 1593, in die Register der Buchhändlergilde hatte eintragen lassen. Es hat folgenden ausführlichen Titel: The First Part of the Contention betwixt the two famous houses of Yorke and Lancaster, with the death of the good Duke Humphrey: And the banishment and death of the Duke of Suffolke, and the Tragicall end of the proud Cardinall of Winchester, with the notable Rebellion of Jack Cade: And the Duke of Yorkes first claime unto the Crowne. London Printed by Thomas Creed, for Thomas Millington, and are to be sold at his shop under Saint Peters Church in Cornwall 1594. — Millington veranstaltete eine zweite Auflage im Jahre 1600 und übertrug später sein Verlagsrecht an Thomas Pavier, der noch im Jahre 1619 einen neuen Abdruck desselben Dramas veröffentlichte, diesmal zuerst mit Shakspere's Namen, der nach der Meinung vieler Englischen Kritiker nicht diesem Drama eines muthmasslich unbekannten Verfassers, sondern erst der Bearbeitung von Shakspere's Hand, welche die Folioausgabe bietet, mit Grund zugeschrieben sein soll. In wie fern diese Meinung begründet ist oder nicht, wird sich nur aus einer durchgängigen Vergleichung beider Texte, desjenigen der Quartos (Qs.), welche die First Part of the Contention etc. enthalten, und des der Folio-

ausgabe (Fol.) herausstellen; und um eine solche zu ermöglichen, lassen wir zum Schlusse dieser Einleitung den Text der Quartoausgabe von 1594 buchstäblich genau abdrucken, so wie sie J. O. Halliwell im Jahre 1843 für die Shakespeare Society nach dem einzigen erhaltenen Exemplare, das in Oxford aufbewahrt wird, reproducirt hat; wir erlauben uns dabei keine Correctur auch der augenfälligsten Druckfehler, weil eine getreue Ueberlieferung der Beschaffenheit des Textes, wie er zuerst gedruckt wurde, zur Entscheidung der Streitfrage, um die es sich handelt, wesentlich erscheint. Nur die in dem Original und auch bei Halliwell fehlende Abtheilung in Acte und Scenen ist in Klammern hinzugefügt, um eine fortgehende Bezugnahme auf die entsprechenden Acte und Scenen des K. Henry VI. Second Part zu vermitteln. Die Resultate einer solchen unbefangenen und voraussetzungslosen Vergleichung werden sich jedoch erst ziehen und zusammenfassen lassen, wenn wir in der Einleitung zu dem folgenden Shakspere'schen Drama gleichfalls ein Stück mitgetheilt haben werden, das, im Jahre 1595 zuerst gedruckt unter dem Titel The true Tragedie of Richard Duke of Yorke and the death of good King Henrie the Sixt with the whole contention of the two houses Lancaster and Yorke, zu dem K. Henry VI. Third Part in demselben Verhältnisse steht, wie First Part of the Contention etc. zu dem K. Henry VI. Second Part. Auch die chronologischen Fragen, welche sich an die beiden letzten Theile des K. Henry VI. knüpfen, werden sich erst dann im Zusammenhange erörtern lassen. Hier sei nur bemerkt, dass für die Textrecension des vorliegenden Dramas, wie es in der Fol. enthalten ist, eine Benutzung der Qs. keinen andern Ertrag bietet, als die Ergänzung einiger wenigen, in der Fol. aus Nachlässigkeit des Druckes ausgelassenen Zeilen, worüber die Anmerkungen das Besondere enthalten.

Für K. Henry VI. Second Part benutzte Sh., wie beim First Part die Chroniken Holinshed's und seines Vorgängers Hall, und zwar drängte er in den Rahmen der fünf Acte die Ereignisse von zehn Jahren zusammen, von der Vermählung Heinrichs mit Margarethe (1445) bis zur Schlacht bei St. Albans (1455). Es mag jedoch genügen, statt dass wir, wie bei den früheren Dramen aus der Englischen Geschichte, die Uebereinstimmung oder Abweichung zwischen dem Dichter und seinen Quellen an dem ganzen Verlaufe der Acte und Scenen nachweisen, zwei Auszüge aus der von Holinshed hier fast nur ausgeschriebenen Chronik Hall's mitzutheilen, und zwar solche Auszüge, bei deren Dramatisirung der Shakspere'sche Geist sich schon in der entstellten und verstümmelten Form der Quarto's ganz unverkennbar kundgibt. Der erste Auszug betrifft den Tod des Cardinals Beaufort (A. 3, Sc. 3) und lautet bei Hall: *During these doings, Henry Beauford Bishop of Winchester, and called*

the rich cardinal, departed out of this world, and was buried at Winchester. This man was son to John of Gaunt Duke of Lancaster, descended of an honourable lineage, but born in baste, more noble of blood than notable in learning, haught in stomach and high in countenance, rich above measure of all men, and to few liberal; disdainful to his kin and dreadful to his lovers, preferring money before friendship, many things beginning and nothing performing. His covetise insatiable, and hope of long life, made him both to forget God, his prince, and himself, in his latter days; for Doctor John Baker, his privy counsellor and his chaplain, wrote that he, lying on his death-bed, said these words: „Why should I die, having so much riches? If the whole realm would save my life, I am able either by policy to get it, or by riches to buy it. Fie! will not death be hired, nor will money do nothing? When my nephew of Bedford died, I thought myself half up the wheel; but when I saw my other nephew of Gloster deceased, then I thought myself able to be equal with kings, and so thought to increase my treasure in hope to have worn a triple crown. But I see now the world faileth me, and so I am deceived: praying you all to pray for me.“

Den von Shakspere im vierten Act behandelten Aufstand des Jack Cade erzählt Hall folgendermassen: *Those that favoured the duke of York and wished the crown upon his head, for that as they judged he had more right thereto than he that ware it, procured a commotion in Kent on this manner. A certain young man of a goodly stature and pregnant wit was enticed to take upon him the name of John Mortimer, although his name was John Cade, and not for a small policy, thinking that by that surname the line and lineage of the assistant house of the Earl of March, which were no small number, should be to him both adherent and favourable. This captain, not only suborned by teachers, but also enforced by privy schoolmasters, assembled together a great company of tall personages; assuring them that their attempt was both honourable to God and the king, and also profitable to the commonwealth, promising them, that if either by force or policy they might once take the king, the queen, and other their counsellors, into their hands and governance, that they would honourably entreat the king, and so sharply handle his counsellors, that neither fifteens should hereafter be demanded, nor once any impositions or tax should be spoken of. These persuasions, with many other fair promises of liberty (which the common people more affect and desire, rather than reasonable obedience and due conformity), so animated the Kentish people, that they, with their captain above named, in good order of battle (not in great number) came to the plain of Blackheath, between Eldham and Greenwich. And to the intent that the cause of this glorious captain's coming thither might be shadowed from the king and his counsel, he sent to him an humble supplication, with*

loving words but with malicious intent, affirming his coming not to be against him, but against divers of his counsel, lovers of themselves and oppressors of the poor commonalty, flatterers to the king and enemies to his subjects, partial to their friends and extreme to their enemies, for rewards corrupted and for indifferency nothing doing. This proud bill was both of the king and his counsel disdainfully taken, and thereupon great consultation had, and after long debating it was concluded that such proud rebels should rather be suppressed and tamed with violence and force than with fair words or amicable answer: whereupon the king assembled a great army and marched toward them, which had lyen on Blackheath by the space of seven days. The subtil captain, named Jack Cade, intending to bring the king farther within the compass of his net, brake up his camp, and retired backward to the town of Sevenoaks, in Kent, and there, expecting his prey, encamped himself and made his abode. The queen, which bare the rule, being of his retreat well advertised, sent Sir Humphrey Stafford, knight, and William his brother, with many other gentlemen, to follow the chase of the Kentishmen, thinking that they had fled; but verily they were deceived; for at the first skirmish both the Staffords were slain, and all their company shamefully discomfited. The king's army, being at this time come to Blackheath, hearing of this discomfiture, began to grudge and murmur amongst themselves; some wishing the Duke of York at home to aid the captain his cousin; some desiring the overthrow of the king and his counsel; other openly crying out on the queen and her complices. This rumour, openly spoken and commonly published, caused the king, and certain of his counsel, not led by favour nor corrupted by reward (to the intent to appease the furious rage of the inconstant multitude), to commit the Lord Say, Treasurer of England, to the Tower of London; and if other, against whom like displeasure was borne, had been present, they had likewise been served: but it was necessary that one should suffer rather than all the nobility then should perish. When the Kentish captain, or the covetous Cade, had thus obtained victory and slain the two valiant Staffords, he apparelled himself in their rich armour, and so with pomp and glory returned again toward London; in which retreat, divers idle and vagabond persons resorted to him from Sussex and Surrey, and from other parts, to a great number. Thus this glorious captain, compassed about and environed with a multitude of evil, rude, and rustic persons, came again to the plain of Blackheath, and there strongly encamped himself: to whom were sent by the king the Archbishop of Canterbury and Humphrey Duke of Buckingham, to commune with him of his griefs and requests. These lords found him sober in communication, wise in disputing, arrogant in heart, and stiff in his opinion, and by no ways possible to be persuaded to dissolve his army, except the king in person would come to him and assent to all things which he would require. These

lords, perceiving the wilful pertinacy and manifest contumacy of this rebellious Javelin, departed to the king, declaring to him his temerarious and rash words and presumptuous requests. The king, somewhat hearing and more marking the sayings of this outragious losel, and having daily report of the concourse and access of people which continually resorted to him, doubting as much his familiar servants as his unknown subjects (which spared not to speak that the captain's cause was profitable for the commonwealth), departed in all haste to the castle of Killingworth, in Warwickshire, leaving only behind him the Lord Scales, to keep the Tower of London. The captain, being advertised of the king's absence, came first into Southwark, and there lodged at the White Hart, prohibiting to all men murder, rape, or robbery; by which colour he allured to him the hearts of the common people. But after that he entered into London, and cut the ropes of the drawbridge, striking his sword on London stone, saying, „Now is Mortimer lord of this city," and rode in every street like a lordly captain. And after a flattering declaration made to the mayor of the city of his thither coming, he departed again into Southwark. And upon the third day of July he caused Sir James Fines Lord Say, and Treasurer of England, to be brought to the Guildhall of London, and there to be arraigned; which, being before the king's justices put to answer, desired to be tried by his peers, for the longer delay of his life. The captain, perceiving his dilatory plea, by force took him from the officers and brought him to the standard in Cheap, and there, before his confession ended, caused his head to be cut off, and pitched it on a high pole, which was openly borne before him through the streets. And this cruel tyrant, not content with the murder of the Lord Say, went to Mile-end, and there apprehended Sir James Cromer, then sheriff of Kent, and son-in-law to the said Lord Say, and him, without confession or excuse heard, caused there likewise to be beheaded, and his head fixed on a pole, and with these two heads this bloody butcher entered into the city again, and in despite caused them in every street kiss together, to the great detestation of all the beholders.

After this shameful murder succeeded open rapine and manifest robbery in divers houses within the city, and in especial in the house of Philip Malpas, alderman of London, and divers other: over and beside ransoming and fining of divers notable merchants, for the tuition and security of their lives and goods; as Robert Horne, alderman, which paid v. C. marks, and yet neither he or no other person was either of life or substance in a surety or safeguard. He also put to execution in Southwark divers persons, some for infringing his rules and precepts, because he would be seen indifferent; other he tormented of his old acquaintance, lest they should blase and declare his base birth and low lineage, disparaging him from his usurped name of Mortimer; for the which he thought, and doubted not, both to have friends

and fautors both in London, Kent, and Essex. The wise mayor and sage magistrates of the city of London, perceiving themselves neither to be sure of goods nor of life well warranted, determined with fear to repell and expulse this mischievous head and his ungracious company. And because the Lord Scales was ordained keeper of the Tower of London, with Mathew Gough, the often-named captain in Normandy (as you have heard before), they purposed to make them privy both of their intent and enterprise. The Lord Scales promised them his aid, with shooting of ordinance; and Mathew Gough was by him appointed to assist the mayor and the Londoners, because he was both of manhood and experience greatly renowned and noised. So the captains of the city appointed took upon them in the night to keep the bridge of London, prohibiting the Kentishmen either to pass or approach. The rebels, which never soundly slept for fear of sudden chances, hearing the bridge to be kept and manned, ran with great haste to open their passage, where between both parties was a fierce and cruel encounter. Mathew Gough, more expert in martial feats than the other chieftains of the city, perceiving the Kentishmen better to stand to their tackling than his imagination expected, advised his company no further to proceed toward Southwark till the day appeared; to the intent that the citizens, hearing where the place of the jeopardy rested, might occur their enemies and relieve their friends and companions. But this counsel came to small effect, for the multitude of the rebels drew the citizens from the stoulps at the bridge foot to the drawbridge, and began to set fire in divers houses. Alas! what sorrow it was to behold that miserable chance; for some, desiring to eschew the fire, leapt on his enemy's weapon, and so died: fearful women, with children in their arms, amazed and appalled, leapt into the river; other, doubting how to save themselves between fire, water, and sword, were in their houses suffocated and smouldered. Yet the captains, nothing regarding these chances, fought on the drawbridge all the night valiantly; but, in conclusion, the rebels got the drawbridge, and drowned many, and slew John Sutton, alderman, and Robert Heysand, a hardy citizen, with many other, beside Mathew Gough, a man of great wit, much experience in feats of chivalry, the which in continual wars had valiantly served the king and his father in the part beyond the sea (as before ye have heard). But it is often seen that he which many times had vanquished his enemies in strange countries, and returned again as a conqueror, hath of his own nation afterward been shamefully murdered and brought to confusion. This hard and sore conflict endured on the bridge till nine of the clock in the morning, in doubtful chance and fortune's balance. For some time the Londoners were bet back to the stoulps at Saint Magnes corner, and suddenly again the rebels were repulsed and driven back to the stoulps in Southwark: so that both parties, being faint, weary, and fatigued, agreed to desist from fight, and

to leave battle till the next day, upon condition that neither Londoners should pass into Southwark nor the Kentishmen into London.

After this abstinence of war agreed, the lusty Kentish captain, hoping on more friends, brake up the gaols of the King's Bench and Marshalsea, and set at liberty a swarm of galants, both meet for his service and apt for his enterprise. The Archbishop of Canterbury, being then Chancellor of England, and for his surety lying in the Tower of London, called to him the Bishop of Winchester, which also for fear lurked at Halywell. These two prelates, seeing the fury of the Kentish people, by reason of their beating back, to be mitigated and minished, passed the river of Thames from the Tower into Southwark, bringing with them, under the king's seal, a general pardon unto all the offenders; which they caused to be openly proclaimed and published. Lord! how glad the poor people were of this pardon (yea, more than of the great Jubilee of Rome), and how they accepted the same, in so much that the whole multitude, without bidding farewell to their captain, retired the same night, every man to his own home, as men amazed and stricken with fear. But John Cade, desperate of succours, which by the friends of the Duke of York were to him promised, and seeing his company thus without his knowledge suddenly depart, mistrusting the sequel of the matter, departed secretly, in habit disguised, into Sussex; but all his metamorphosis and transfiguration little prevailed, for after a proclamation made that whosoever could apprehend the said Jack Cade should have for his pain a M marks, many sought for him, but few espied him, till one Alexander Iden, esquire of Kent, found him in a garden, and there, in his defence, manfully slew the caitiff Cade, and brought his dead body to London, whose head was set on London bridge.

The First Part of the Contention of the Two Famovs Houses of *Yorke & Lancaster*, with the death of the good Duke *Humphrey*.

(Act I. Scene I.)

Enter at one doore, King HENRY *the sixt, and* HUMPHREY *Duke of* GLOSTER, *the Duke of* SOMMERSET, *the Duke of* BUCKINGHAM, *Cardinall* BEWFORD, *and others.*

Enter at the other doore, the Duke of YORKE, *and the Marquesse of* SUFFOLKE, *and Queene* MARGARET, *and the Earle of* SALISBURY *and* WARWICKE.

Suffolke. As by your high imperiall Maiesties command,
I had in charge at my depart for France,
As Procurator for your excellence,
To marry Princes Margaret for your grace,
So in the auncient famous Citie Towres,
In presence of the Kings of France & Cyssile,
The Dukes of Orleance, Calabar, Brittaine, and Alonson,
Seuen Earles, twelue Barons, and then the reuerend Bishops,
I did performe my taske and was espousde,
And now, most humbly on my bended knees,
In sight of England and her royall Peeres,
Deliuer vp my title in the Queene,
Vnto your gratious excellence, that are the substance
Of that great shadow I did represent:
The happiest gift that euer Marquesse gaue,
The fairest Queene that euer King possest.
King. Suffolke arise.
Welcome Queene Margaret to English Henries Court,
The greatest shew of kindnesse yet we can bestow,
Is this kinde kisse? Oh gracious God of heauen,
Lend me a heart repleat with thankfulnesse,

For in this beautious face thou hast bestowde
A world of pleasures to my perplexed soule.
Queene. Th' excessiue loue I beare vnto your grace,
Forbids me to be lauish of my tongue,
Least I should speake more then beseemes a woman:
Let this suffice, my blisse is in your liking,
And nothing can make poore Margaret miserable,
Vnlesse the frowne of mightie Englands King.
Kin. Her lookes did wound, but now her speech doth pierce,
Louely Queene Margaret sit down by my side:
And vncle Gloster, and you Lordly Peeres,
With one voice welcome my beloued Queene.
All. Long liue Queene Margaret, Englands happinesse.
Queene. We thanke you all. [*Sound Trumpets.*
Suffolke. My Lord Protector, so it please your grace,
Here are the Articles confirmde of peace,
Betweene our Soueraigne and the French King Charles,
Till terme of eighteene months be full expirde.
Humphrey. Imprimis, It is agreed betweene the French King Charles, and William de la Poule, Marquesse of Suffolke, Embassador for Henry King of England, that the said Henry shal wed and espouse the Ladie Margaret, daughter to Raynard King of Naples, Cyssels, and Ierusalem, and crowne her Queene of England, ere the 30. of the next month.
Item. It is further agreed betweene them, that the Dutches of Anioy and of Maine, shall be released and deliuered ouer the King her fa.
[*Duke* Humphrey *lets it fall.*
Kin. How now vnkle, whats the matter that you stay so sodenly.
Humph. Pardon my Lord, a sodain qualme came ouer my hart,
Which dimmes mine eyes that I can reade no more.
Vnckle of Winchester, I pray you reade on.
Cardinall. Item, It is further agreed betweene them, that the Duches of Anioy and of Mayne, shall be released and deliuered ouer to the King her father, & she sent ouer of the King of Englands owne proper cost and charges without dowry.
King. They please vs well, Lord Marquesse kneele downe, We here create thee first Duke of Suffolke, & girt thee with the sword. Cosin of Yorke, We here discharge your grace from being Regent in the parts of France, till terme of 18. months be full expirde.
Thankes vnckle Winchester, Gloster, Yorke, and Buckingham, Somerset, Salsbury and Warwicke.
We thanke you all for this great fauour done,
In entertainment to my Princely Queene,
Come let vs in, and with all speed prouide
To see her Coronation be performde.
[*Exet King, Queene, and* Suffolke, *and Duke* Humphrey *staies all the rest.*
Humphrey. Braue Peeres of England, Pillars of the state,
To you Duke Humphrey must vnfold his griefe,
What did my brother Henry toyle himselfe,
And waste his subiects for to conquere France?
And did my brother Bedford spend his time
To keepe in awe that stout vnruly Realme?
And haue not I and mine vnckle Bewford here,
Done all we could to keepe that land in peace?
And is all our labours then spent in vaine,
For Suffolke he, the new made Duke that rules the roast,
Hath giuen away for our King Henries Queene,
The Dutches of Anioy and Mayne vnto her father.
Ah Lords, fatall in this marriage canselling our states,
Reuersing Monuments of conquered France,
Vndoing all, as none had nere bene done.
Card. Why how now cosin Gloster, what needs this?
As if our King were bound vnto your will,
And might not do his will without your leaue,
Proud Protector, enuy in thine eyes I see,
The big swolne venome of thy hatefull heart,
That dares presume gainst that thy Soueraigne likes.
Humphr. Nay my Lord tis not my words that troubles you,
But my presence, proud Prelate as thou art:
But ile begone, and giue thee leaue to speake.
Farewell my Lords, and say when I am gone,
I prophesied France would be lost ere long.
[*Exet Duke* Humphrey.
Card. There goes our Protector in a rage,
My Lords you know he is my great enemy,
And though he be Protector of the land,
And thereby couers his deceitfull thoughts,
For well you see, if he but walke the streets,
The common people swarme about him straight,
Crying Iesus blesse your royall exellence,
With God preserue the good Duke Humphrey.
And many things besides that are not knowne,
Which time will bring to light in smooth Duke Humphrey.
But I will after him, and if I can
Ile laie a plot to heaue him from his seate.
[*Exet Cardinall.*
Buck. But let vs watch this haughtie Cardinall,
Cosen of Somerset be rulde by me,
Weele watch Duke Humphrey and the Cardinall too,
And put them from the marke they faine would hit.
Somerset. Thanks cosin Buckingham, ioyne thou with me,
And both of vs with the Duke of Suffolke,
Weele quickly heaue Duke Humphrey from his seate.
Buck. Content, Come then let vs about it straight,
For either thou or I will be Protector.
[*Exet* Buckingham *and* Somerset.
Salsb. Pride went before, Ambition follows after.

Whilst these do seeke their owne preferments thus,
My Lords let vs seeke for our Countries good,
Oft haue I seene this haughtie Cardinall
Sweare, and forsweare himselfe, and braue it out,
More like a Ruffin then a man of Church.
Cosin Yorke, the victories thou hast wonne,
In Ireland, Normandie, and in France,
Hath wonne thee immortall praise in England.
And thou braue Warwicke, my thrice valiant sonne,
Thy simple plainesse and thy house-keeping,
Hath wonne thee credit amongst the common sort,
The reuerence of mine age, and Neuels name,
Is of no little force if I command,
Then let vs ioyne all three in one for this,
That good Duke Humphrey may his state possesse,
But wherefore weepes Warwicke my noble sonne.

Warw. For griefe that all is lost that Warwick won.
Sonnes. Anioy and Maine, both giuen away at once,
Why Warwick did win them, & must that then which we wonne with our swords, be giuen away with wordes.

Yorke. As I haue read, our Kinges of England were woont to haue large dowries with their wiues, but our King Henry giues away his owne.

Sals. Come sonnes away and looke vnto the maine.

War. Vnto the Maine, Oh father Maine is lost,
Which Warwicke by maine force did win from France,
Maine chance father you meant, but I meant Maine,
Which I will win from France, or else be slaine.
[*Exet* SALSBURY *and* WARWICKE.

Yorke. Anioy and Maine, both giuen vnto the French,
Cold newes for me, for I had hope of France,
Euen as I haue of fertill England.
A day will come when Yorke shall claime his owne,
And therefore I will take the Neuels parts,
And make a show of loue to proud Duke Humphrey:
And when I spie aduantage, claime the Crowne,
For thats the golden marke I seeke to hit:
Nor shall proud Lancaster vsurpe my right,
Nor hold the scepter in his childish fist,
Nor weare the Diademe vpon his head,
Whose church-like humours fits not for a Crowne:
Then Yorke be still a while till time do serue,
Watch thou, and wake when others be a sleepe,
To prie into the secrets of the state,
Till Henry surfeiting in ioyes of loue,
With his new bride, and Englands dear bought queene,
And Humphrey with the Peeres be falne at iarres,
Then will I raise aloft the milke-white Rose,
With whose sweete smell the aire shall be perfumde,
And in my Standard beare the Armes of Yorke,
To graffle with the House of Lancaster:
And force perforce, ile make him yeeld the Crowne,
Whose bookish rule hath puld faire England downe. [*Exet* YORKE.

(Act I. Scene II.)

Enter Duke HUMPHREY, *and Dame* ELLANOR COBHAM *his wife.*

Elnor. Why droopes my Lord like ouer ripened corne,
Hanging the head at Cearies plenteous loade,
What seest thou Duke Humphrey King Henries Crowne?
Reach at it, and if thine arme be too short,
Mine shall lengthen it. Art not thou a Prince,
Vnckle to the King, and his Protector?
Then what shouldst thou lacke that might content thy minde.

Humph. My louely Nell, far be it from my heart,
To thinke of Treasons gainst my soueraigne Lord,
But I was troubled with a dreame to night,
And God I pray, it do betide no ill.

Elnor. What drempt my Lord. Good Humphrey tell it me,
And ile interpret it, and when thats done,
Ile tell thee then, what I did dreame to night.

Humphrey. This night when I was laid in bed, I dreampt that
This my staffe mine Office badge in Court,
Was broke in two, and on the ends were plac'd,
The heads of the Cardinall of Winchester,
And William de la Poule first Duke of Suffolke.

Elnor. Tush my Lord, and signifies nought but this,
That he that breakes a sticke of Glosters groue,
Shall for th' offence, make forfeit of his head.
But now my Lord, Ile tell you what I dreampt,
Me thought I was in the Cathedrall Church
At Westminster, and seated in the chaire
Where Kings and Queenes are crownde, and at my feete
Henry and Margaret with a Crowne of gold
Stood readie to set it on my Princely head.

Humphrey. Fie Nell. Ambitious woman as thou art,
Art thou not second woman in this land,
And the Protectors wife belou'd of him,
And wilt thou still be hammering treason thus,
Away I say, and let me heare no more.

Elnor. How now my Lord. What angry with your Nell,
For telling but her dreame. The next I haue
Ile keepe to my selfe, and not be rated thus.

Humphrey. Nay Nell, Ile giue no credit to a dreame,
But I would haue thee to thinke on no such things.

Enters a Messenger.

Messenger. And it please your grace, the King and Queene to morrow morning will ride a hawking to Saint Albones, and craues your company along with them.

Humphrey. With all my heart, I will attend his grace: Come Nell, thou wilt go with vs vs I am sure. [*Exet* HUMPHREY.

Elnor. Ile come after you, for I cannot go before,
But ere it be long, Ile go before them all,
Despight of all that seeke to crosse me thus,
Who is within there?

Enter sir IOHN HUM.

What sir Iohn Hum, what newes with you?
Sir Iohn. Iesus preserue your Maiestie.
Elnor. My Maiestie. Why man I am but grace.
Ser Iohn. I, but by the grace of God & Hums aduise,
Your graces state shall be aduanst ere long.
Elnor. What hast thou conferd with Margery Iordaine, the cunning Witch of Ely, with Roger Bullingbrooke and the rest, and will they vndertake to do me good?
Sir Iohn. I haue Madame, and they haue promised me to raise a Spirite from depth of vnder grounde, that shall tell your grace all questions you demaund.
Elnor. Thanks good sir Iohn. Some two daies hence I gesse
Will fit our time, then see that they be here:
For now the King is ryding to Saint Albones,
And all the Dukes and Earles along with him,
When they be gone, then safely they may come,
And on the backside of my Orchard heere,
There cast their Spelles in silence of the night;
And so resolue vs of the thing we wish,
Till when, drinke that for my sake, And so farewell. [*Exet* ELNOR.
Sir Iohn. Now sir Iohn Hum, No words but mum.
Seale vp your lips, for you must silent be,
These gifts ere long will make me mightie rich,
The Duches she thinks now that all is well,
But I haue gold comes from another place,
From one that hyred me to set her on,
To plot these Treasons gainst the King and Peeres,
And that is the mightie Duke of Suffolke.
For he it is, but I must not say so,
That by my meanes must worke the Duches fall,
Who now by Cuniurations thinkes to rise.
But whist sir Iohn, no more of that I trow,
For feare you lose your head before you goe.
[*Exet.*

(Act I. Scene III.)

Enter two Petitioners, and PETER *the Armourers man.*

1. Peti. Come sirs let vs linger here abouts a while,
Vntill my Lord Protector come this way,
That we may show his grace our seuerall causes.
2. Peti. I pray God saue the good Duke Humphries life,
For but for him a many were vndone,
That cannot get no succour in the Court,
But see where he comes with the Queene.

Enter the Duke of SUFFOLKE *with the Queene, and they take him for Duke* HUMPHREY, *and giues him their writings.*

1. Peti. Oh we are undone, this is the Duke of Suffolke.
Queene. Now good-fellowes, whom would you speak withall?
2. Peti. If it please your Maiestie, with my Lord Protectors Grace.
Queene. Are your sutes to his grace. Let vs see them first,
Looke on them my Lord of Suffolke.
Suffolke. A complaint against the Cardinals man,
What hath he done?
2. Peti. Marry my Lord, he hath stole away my wife,
And th' are gone togither, and I know not where to finde them.
Suffolke. Hath he stole thy wife, thats some iniury indeed.
But what say you?
Peter Thump. Marry sir I come to tel you that my maister said, that the Duke of Yorke was true heire unto the Crowne, and that the King was an vsurer.
Queene. An vsurper thou wouldst say.
Peter. I forsooth an vsurper.
Queene. Didst thou say the King was an vsurper?
Peter. No forsooth, I saide my maister saide so, th' other day when we were scowring the Duke of Yorks Armour in our garret.
Suffolke. I marry this is something like,
Whose within there?

Enter one or two.

Sirra take in this fellow and keepe him close,
And send out a Purseuant for his maister straight,
Weele here more of this before the king.
[*Exet with the Armourers man.*
Now sir what yours? Let me see it,
Whats here?
A complaint against the Duke of Suffolke for enclosing the commons of long Melford.
How now sir knaue.
1. Peti. I beseech your grace to pardon me, me, I am but a Messenger for the whole township. [*He teares the papers.*
Suffolke. So now show your petitions to Duke Humphrey.
Villaines get you gone and come not neare the Court,
Dare these pesants write against me thus.
[*Exet Petitioners.*
Queene. My lord of Suffolke, you may see by this,
The Commons loues vnto that haughtie Duke,
That seekes to him more then to King Henry:
Whose eyes are alwaies poring on his booke,
And nere regards the honour of his name,
But still must be protected like a childe,
And gouerned by that ambitious Duke,
That scarse will moue his cap nor speake to us

And his proud wife, high minded Elanor,
That ruffles it with such a troupe of Ladies,
As strangers in the Court takes her for the Queene.
The other day she vanted to her maides,
That the very traine of her worst gowne,
Was worth more wealth then all my fathers lands,
Can any griefe of minde be like to this.
I tell thee Poull, when thou didst runne at Tilt,
And stolst away our Ladaies hearts in France,
I thought King Henry had bene like to thee,
Or else thou hadst not brought me out of France.

Suffolke. Madame content your selfe a litle while,
As I was cause of your comming to England,
So will I in England worke your full content:
And as for proud Duke Humphrey and his wife,
I haue set lime-twigs that will intangle them,
As that your grace ere long shall vnderstand.
But staie Madame, here comes the King.

Enter King HENRY, *and the Duke of* YORKE *and the Duke of* SOMERSET *on both sides of the King, whispering with him, and enter Duke* HUMPHREY, *Dame* ELNOR, *the Duke of* BUCKINGHAM, *the Earle of* SALSBURY, *the Earle of* WARWICKE, *and the Cardinall of* WINCHESTER

King. My Lords I care not who be Regent in France, or York, or Somerset, alls wonne to me.

Yorke. My Lord, if Yorke haue ill demeande himselfe,
Let Somerset enioy his place and go to France.

Somerset. Then whom your grace thinke worthie, let him go,
And there be made the Regent ouer the Ftench.

Warwicke. Whom soeuer you account worthie,
Yorke is the worthiest.

Cardinall. Pease Warwicke. Giue thy betters leaue to speake.

War. The Cardinals not my better in the field.

Buc. All in this place are thy betters farre.

War. And Warwicke may liue to be the best of all.

Queene. My Lord in mine opinion, it were best that
Somerset were Regent ouer France.

Humphrey. Madame our King is old inough himselfe,
To giue his answere without your consent.

Queene. If he be old inough, what needs your grace
To be Protector ouer him so long.

Humphrey. Madame I am but Protector ouer the land,
And when it please his grace, I will resigne my charge.

Suffolke. Resigne it then, for since that thou wast King,
As who is King but thee. The common state
Doth as we see, all wholly go to wracke,
And Millions of treasure hath bene spent,
And as for the Regentship of France,
I say Somerset is more worthie then Yorke.

Yorke. Ile tell thee Suffolke why I am not worthie,
Because I cannot flatter as thou canst.

War. And yet the worthie deeds that York hath done,
Should make him worthie to be honoured here.

Suffolke. Peace headstrong Warwicke.

War. Image of pride, wherefore should I peace?

Suffolke. Because here is a man accusde of Treason,
Pray God the Duke of Yorke do cleare himselfe.
Ho, bring hither the Armourer and his man.

Enter the Armourer and his man.

If it please your grace, this fellow here, hath accused his maister of high Treason, And his words were these.
That the Duke of Yorke was lawfull heire vnto the Crowne, and that your grace was an vsurper.

Yorke. I beseech your grace let him haue what punishment the law will afford, for his villany.

King. Come hether fellow, didst thou speake these words?

Armour. Ant shall please your Maiestie, I neuer said any such matter, God is my witnesse, I am falsly accused by this villain here.

Peter. Tis no matter for that, you did say so.

Yorke. I beseech your grace, let him haue the law.

Armour. Alasse my Lord, hang me if euer I spake the words, my accuser is my prentise, & when I did correct him for his fault the other day, he did vow upon his knees that he would be euen with me, I haue good witnesse of this, and therefore I beseech your Maiestie do not cast away an honest man for a villaines accusation.

King. Vnckle Gloster, what do you thinke of this?

Humphrey. The law my Lord is this by case, it rests suspitious,
That a day of combat be appointed,
And there to trie each others right or wrong,
Which shall be on the thirtith of this month,
With Eben staues, and Standbags combatting
In Smythfield, before your Royall Maiestie.
[*Exet* HUMPHREY.

Armour. And I accept the Combat willingly.

Peter. Alasse my Lord, I am not able to fight.

Suffolke. You must either fight sirra or else be hangde:
Go take them hence againe to prison.
[*Exet with them*
[*The Queene lets fall her gloue, and hits the Duches of* GLOSTER, *a boxe on the eare.*

Queene. Giue me my gloue. Why Minion can you not see? [*She strikes her.*
I cry you mercy Madame, I did mistake,
I did not thinke it had bene you.

Elnor. Did you not proud French-woman,
Could I come neare your daintie vissage with my nayles,
Ide set my ten commandments in your face.
King. Be patient gentle Aunt.
It was against her will.
Elnor. Against her will. Good King sheele dandle thee,
If thou wilt alwaies thus be rulde by her.
But let it rest. As sure as I do liue,
She shall not strike dame Elnor vnreuengde.
[*Exet* ELNOR.
King. Beleeue me my loue, thou wart much to blame,
I would not for a thousand pounds of gold,
My noble vnckle had bene here in place.

Enter Duke HUMPHREY.

But see where he comes, I am glad he met her not.
Vnckle Gloster, what answere makes your grace
Concerning our Regent for the Realme of France,
Whom thinks your grace is meetest for to send.
Humphrey. My gratious Lord, then this is my resolue,
For that these words the Armourer should speake,
Doth breed suspition on the part of Yorke,
Let Somerset be Regent ouer the French,
Till trials made, and Yorke may cleare himselfe.
King. Then be it so my Lord of Somerset.
We make your grace Regent ouer the French,
And to defend our rights gainst forraine foes,
And so do good vnto the Realme of France.
Make hast my Lord, tis time that you were gone,
The time of Truse I thinke is full expirde.
Somerset. I humbly thanke your royall Maiestie,
And take my leaue to poste with speed to France. [*Exet* SOMERSET.
King. Come vnckle Gloster, now lets haue our horse,
For we will to Saint Albones presently,
Madame your Hawke they say, is swift of flight,
And we will trie how she will flie to day.
[*Exet omnes.*

(Act I. Scene IV.)

Enter ELNOR, *with sir* IOHN HUM, KOGER BULLENBROOKE *a Coniurer, and* MARGERY IOURDAINE *a Witch.*

Elnor. Here sir Iohn, take this scrole of paper here,
Wherein is writ the questions you shall aske,
And I will stand vpon this Tower here,
And here the spirit what it saies to you,
And to my questions, write the answeres downe. [*She goes vp to the Tower.*
Sir Iohn. Now sirs begin and cast your spels about,
And charme the fiendes for to obey your wils,
And tell Dame Elnor of the thing she askes.
Witch. Then Roger Bullinbrooke about thy taske,
And frame a Cirkle here vpon the earth,
Whilst I thereon all prostrate on my face,
Do talke and whisper with the diuels be low,
And coniure them for to obey my will.
She lies downe vpon her face.
BULLENBROOKE *makes a Cirkle.*
Bullen. Darke Night, dread Night, the silence of the Night,
Wherein the Furies maske in hellish troupes,
Send vp I charge you from Sofetus lake,
The spirit Askalon to come to me,
To pierce the bowels of this Centricke earth,
And hither come in twinkling of an eye,
Askalon, Assenda, Assenda.
[*It thunders and lightens, and then the Spirit riseth vp.*
Spirit. Now Bullenbrooke what wouldst thou haue me do?
Bullen. First of the King, what shall become of him?
Spirit. The Duke yet liues that Henry shall depose,
But him out liue, and dye a violent death.
Bullen. What fate awayt the Duke of Suffolke.
Spirit. By water shall he die and take his ende.
Bullen. What shall betide the Duke of Somerset?
Spirit. Let him shun Castles. safer shall he be vpon the sandie plaines, then where Castles mounted stand.
Now question me no more, for I must hence againe. [*He sinkes downe againe.*
Bullen. Then downe I say, vnto the damned poule.
Where Pluto in his firie Waggon sits.
Ryding amidst the singde and parched smoakes,
The Rode of Dytas by the Riuer Stykes,
There howle and burne for euer in those flames,
Rise Jordaine rise, and staie thy charming Spels.
Sonnes, we are betraide.
Enter the Duke of YORKE, *and the Duke of* BUCKINGHAM, *and others.*
Yorke. Come sirs, laie hands on them, and bind them sure,
This time was well watcht. What Madame are you there?
This will be great credit for your husband,
That you are plotting Treasons thus with Cuniurers,
The King shall haue notice of this thing.
[*Exet* ELNOR *aboue.*
Buc. See here my Lord what the diuell hath writ.
Yorke. Giue it me my Lord, Ile show it to the King.
Go sirs, see them fast lockt in prison.
[*Exet with them.*
Bucking. My Lord, I pray you let me go post vnto the King,
Vnto S. Albones, to tell this newes.

Yorke. Content. Away then, about it straight.
Buck. Farewell my Lord. [*Exet* BUCKINGHAM.
Yorke. Whose within there.

Enter one.

One. My Lord.
Yorke. Sirrha, go will the Earles of Salsbury and Warwicke, to sup with me to night. [*Exet* YORKE.
One. I will my Lord. [*Exet.*

(Act II. Scene I.)

Enter the King and Queene with her Hawke on her fist, and Duke HUMPHREY *and* SUFFOLKE, *and the Cardinall, as if they came from hawking.*

Queene. My Lord, how did your grace like this last flight?
But as I cast her off the winde did rise,
And twas ten to one, old Ione had not gone out.
King. How wonderful the Lords workes are on earth,
Euen in these silly creatures of his hands,
Vnckle Gloster, how hie your Hawke did sore?
And on a sodaine soust the Partridge downe.
Suffolke. No maruell if it please your Maiestie
My Lord Protectors Hawke done towre so well,
He knowes his maister loues to be aloft.
Humphrey. Faith my Lord, it is but a base minde
That can sore no higher then a Falkons pitch.
Card. I thought your grace would be aboue the cloudes.
Humph. I my Lord Cardinall, were it not good
Your grace could flie to heauen.
Card. Thy heauen is on earth, thy words and thoughts beat on a Crowne, proude Protector dangerous Peere, to smooth it thus with King and common-wealth.
Humphrey. How now my Lord, why this is more then needs,
Church-men so hote. Good vnckle can you doate.
Suffolke. Why not Hauing so good a quarrell & so bad a cause.
Humphrey. As how, my Lord?
Suffolke. As you, my Lord. And it like your Lordly Lords Protectorship.
Humphrey. Why Suffolke, England knowes thy insolence.
Queene. And thy ambition Gloster.
King. Cease gentle Queene, and whet not on these furious Lordes to wrath, for blessed are the peace-makers on earth.
Card. Let me be blessed for the peace I make,
Against this proud Protector with my sword.
Humphrey. Faith holy vnckle, I would it were come to that.
Cardinall. Euen when thou darest.
Humphrey. Dare. I tell thee Priest, Plantagenets could neuer brooke the dare.
Card. I am Plantaganet as well as thou, and sonne to Iohn of Gaunt.
Humph. In Bastardie.
Cardin. I scorne thy words.
Humph. Make vp no factious numbers, but euen in thine own person meete me at the East end of the groue.
Card. Heres my hand, I will.
King. Why how now Lords?
Card. Faith Cousin Gloster, had not your man cast off so soone, we had had more sport to day, Come with thy swoord and buckler.
Humphrey. Faith Priest, Ile shaue your Crowne.
Cardinall. Protector, protect thy selfe well.
King. The wind growes high, so doth your chollour Lords.

Enter one crying, A miracle, a miracle.

How now, now sirrha, what miracle is it?
One. And it please your grace, there is a man that came blinde to S. Albones, and hath receiued his sight at his shrine.
King. Goe fetch him hither, that wee may glorifye the Lord with him.

Enter the Maior of Saint Albones and his brethren with Musicke, bearing the man that had bene blind, betweene two in a chaire.

King. Thou happie man, giue God eternall praise,
For he it is, that thus hath helped thee.
Humphrey. Where wast thou borne?
Poore man. At Barwicke sir, in the North.
Humph. At Barwicke, and come thus far for helpe.
Poore man. I sir, it was told me in my sleepe,
That sweet saint Albones, should giue me my sight againe.
Humphrey. What are thou lame too?
Poore man. I indeed sir, God helpe me.
Humphrey. How cam'st thou lame?
Poore man. With falling off on a plum-tree.
Humph. Wart thou blind & wold clime plumtrees?
Poore man. Neuer but once sir in all my life,
My wife did long for plums.
Humph. But tell me, wart thou borne blinde?
Poore man. I truly sir.
Woman. I indeed sir, he was borne blinde.
Humphrey. What art thou his mother?
Woman. His wife sir.
Humphrey. Hadst thou bene his mother,
Thou couldst haue better told.
Why let me see, I thinke thou canst not see yet.
Poore man. Yes truly maister, as cleare as day.
Humphrey. Saist thou so. What colours his cloake?
Poore man. Why red maister, as red as blood.
Humphrey. And his cloake?
Poore man. Why thats greene.
Humphrey. And what colours his hose?

Poore man. Yellow maister, yellow as gold.
Humphrey. And what colours my gowne?
Poore men. Blacke sir, as blacke as Ieat.
King. Then belike he knowes what colour Ieat is on.
Suffolke. And yet I thinke Ieat did he neuer see.
Humph. But cloakes and gownes ere this day many a one.
But tell me sirrha, whats my name?
Poore man. Alasse maister I know not.
Humphrey. Whats his name?
Poore man. I know not.
Humphrey. Nor his?
Poore man. No truly sir.
Humphrey. Nor his name?
Poore man. No indeed maister.
Humphrey. Whats thine owne name?
Poore man. Sander, and it please you maister.
Humphrey. Then Sander sit there, the lyingest knaue in Christendom. If thou hadst bene born blind, thou mightest aswell haue knowne all our names, as thus to name the seuerall colours we doo weare. Sight may distinguish of colours, but sodeinly to nominate them all, it is impossible. My Lords, saint Albones here hath done a Miracle, and would you not thinke his cunning to be great, that could restore this Cripple to his legs againe.
Poore man. Oh maister I would you could.
Humphrey. My Maisters of saint Albones,
Haue you not Beadles in your Towne,
And things called whippes?
Mayor. Yes my Lord, if it please your grace.
Humph. Then send for one presently.
Mayor. Sirrha, go fetch the Beadle hither straight. [*Exet one.*
Humph. Now fetch me a stoole hither by and by.
Now sirrha, If you meane to saue your selfe from whipping,
Leape me ouer this stoole and runne away.

Enter Beadle.

Poore man. Alasse maister I am not able to stand alone,
You go about to torture me in vaine.
Humph. Well sir, we must haue you finde your legges.
Sirrha Beadle, whip him till he leape ouer that same stoole.
Beadle. I will my Lord, come on sirrha, off with your doublet quickly.
Poore man. Alas maister what shall I do, I am not able to stand.
[*After the Beadle hath hit him one girke, he leapes ouer the stoole and runnes away, and they run after him, crying, A miracle, a miracle.*
Hump. A miracle, a miracle, let him be taken againe, & whipt through euery Market Towne til he comes at Barwicke where he was borne.
Mayor. It shall be done my Lord.
[*Exet Mayor.*
Suffolke. My Lord Protector hath done wonders to day, He hath made the blinde to see, and halt to go.
Humph. I but you did greater wonders, when you made whole Dukedomes flie in a day. Witnesse France.
King. Haue done I say, and let me here no more of that.

Enter the Duke of Buckingham.

What newes brings Duke Humprey of Buckingham?
Buck. Ill newes for some my Lord, and this it is,
That proud dame Elnor our Protectors wife,
Hath plotted Treasons gainst the King and Peeres,
By wichcrafts, sorceries, and cuniurings,
Who by such meanes did raise a spirit vp,
To tell her what hap should betide the state,
But ere they had finisht their diuellish drift,
By Yorke and my selfe they were all surprisde,
And heres the answere the diuel did make to them.
King. First of the King, what shall become of him?
(*Reads.*) The Duke yet liues, that Henry shal depose,
Yet him out liue, and die a violent death.
Gods will be done in all.
What fate awaits the Duke of Suffolke?
By water shall he die and take his end.
Suffolke. By water must the Duke of Suffolke die?
It must be so, or else the diuel doth lie.
King. Let Somerset shun Castles,
For safer shall he be vpon the sandie plaines,
Then where Castles mounted stand.
Card. Heres good stuffe, how now my Lord Protector
This newes I thinke hath turnde your weapons point,
I am in doubt youle scarsly keepe your promise.
Humphrey. Forbeare ambitious Prelate to vrge my griefe,
And pardon me my gratious Soueraigne,
For here I sweare vnto your Maiestie,
That I am guiltlesse of these hainous crimes
Which my ambitious wife hath falsly done,
And for she would betraie her soueraigne Lord,
I here renounce her from my bed and boord,
And leaue her open for the law to iudge,
Vnlesse she cleare her selfe of this foule deed.
King. Come my Lords this night weele lodge in S. Albones,
And to morrow we will ride to London,
And trie the vtmost of these Treasons forth,
Come vnckle Gloster along with vs,
My mind doth tell me thou art innocent.
[*Exet omnes.*

(Act II. Scene II.)

Enter the Duke of YORKE, *and the Earles of* SALSBURY *and* WARWICKE.

Yorke. My Lords our simple supper ended, thus,
Let me reueale vnto your honours here,
The right and title of the house of Yorke,
To Englands Crowne by liniall desent.

War. Then Yorke begin, and if thy claime be good.
The Neuils are thy subiects to command.

Yorke. Then thus my Lords.
Edward the third had seuen sonnes,
The first was Edward the blacke Prince,
Prince of Wales.
The second was Edmund of Langly,
Duke of Yorke.
The third was Lyonell Duke of Clarence.
The fourth was Iohn of Gaunt,
The Duke of Lancaster.
The fifth was Roger Mortemor, Earle of March.
The sixt was sir Thomas of Woodstocke.
William of Winsore was the seuenth and last.
Now, Edward the blacke Prince he died before his father, and left behinde him Richard, that afterwards was King, Crownde by the name of Richard the second, and he died without an heire.
Edmund of Langly Duke of Yorke died, and left behind him two daughters, Anne and Elinor.
Lyonell Duke of Clarence died, and left behinde Alice, Anne, and Elinor, that was after married to my father, and by her I claime the Crowne, as the true heire to Lyonell Duke of Clarence, the third sonne to Edward the third.
Now sir. In the time of Richards raigne, Henry of Bullingbrooke, sonne and heire to Iohn of Gaunt, the Duke of Lancaster fourth sonne to Edward the third, he claimde the Crowne, deposde the Merthfull King, and as both you know, in Pomphret Castle harmlesse Richard was shamefully murthered, and so by Richards death came the house of Lancaster vnto the Crowne.

Sals. Sauing your tale my Lord, as I haue heard, in the raigne of Bullenbrooke, the Duke of Yorke did claime the Crowne, and but for Owin Glendor, had bene King.

Yorke. True. But so it fortuned then, by meanes of that monstrous rebel Glendor, the noble Duke of York was done to death, and so euer since the heires of Iohn of Gaunt haue possessed the Crowne. But if the issue of the elder should succeed before the issue of the yonger, then am I lawfull heire vnto the kingdome.

Warwicke. What plaine proceedings can be more plaine, hee claimes it from Lyonel Duke of Clarence, the third sonne to Edward the third, and Henry from Iohn of Gaunt the fourth sonne. So that till Lyonels issue failes, his should not raigne. It failes not yet, but florisheth in thee & in thy sons, braue slips of such a stock. Then noble father, kneele we both togither, and in this priuate place, be we the first to honor him with birthright to the Crown.

Both. Long liue Richard Englands royall King.

Yorke. I thanke you both. But Lords I am not your King, vntil this sword be sheated euen in the hart blood of the house of Lancaster.

War. Then Yorke aduise thy selfe and take thy time,
Claime thou the Crowne, and set thy standard up,
And in the same aduance the milke-white Rose,
And then to gard it, will I rouse the Beare,
Inuiron'd with ten thousand Ragged-staues
To aide and helpe thee for to win thy right,
Maugre the proudest Lord of Henries blood,
That dares deny the right and claime of Yorke,
For why my minde presageth I shall liue
To see the noble Duke of Yorke to be a King.

Yorke. Thanks noble Warwicke, and Yorke doth hope to see, The Earl of Warwicke liue, to be the greatest man in England, but the King. Come lets goe. [*Exet omnes.*

(Act II. Scene III.)

Enter King HENRY, *and the Queene, Duke* HUMPHREY, *the Duke of* SUFFOLKE, *and the Duke of* BUCKINGHAM, *the Cardinall, and Dame* ELNOR COBHAM, *led with the Officers, and then enter to them the Duke of* YORKE, *and the Earles of* SALSBURY *and* WARWICKE.

King. Stand foorth Dame Elnor Cobham Duches of Gloster, and here the sentence pronounced against thee for these Treasons, that thou hast committed gainst vs, our States and Peeres.

First for thy hainous crimes, thou shalt two daies in London do penance barefoote in the streetes, with a white sheete about thy bodie, and a waxe Taper burning in thy hand. That done, thou shalt be banished for euer into the Ile of Man, there to ende thy wretched daies, and this is our sentence erreuocable. Away with her.

Elnor. Euen to my death, for I haue liued too long. [*Exet some with* ELNOR.

King. Greeue not noble vncle, but be thou glad,
In that these Treasons thus are come to light,
Least God had pourde his vengeance on thy head,
For her offences that thou heldst so deare.

Humph. Oh gratious Henry, giue me leaue awhile,
To leaue your grace, and to depart away,
For sorrowes teares hath gripte my aged heart,
And makes the fountaines of mine eyes to swell,
And therefore good my Lord, let me depart.

King. With all my hart good vncle, when you please,
Yet ere thou goest, Humphrey resigne thy staffe,

For Henry will be no more protected,
The Lord shall be my guide both for my land and me.

Humph. My staffe, I noble Henry, my life and all.
My staffe, I yeeld as willing to be thine,
As erst thy noble father made it mine,
And euen as willing at thy feete I leaue it,
As others would ambitiously receiue it,
And long hereafter when I am dead and gone,
May honourable peace attend thy throne.

King. Vnkle Gloster, stand up and go in peace,
No lesse beloued of vs, then when
Thou weart Protector ouer my land.
[*Exet* GLOSTER.

Queene. Take vp the staffe, for here it ought to stand,
Where should it be, but in King Henries hand?

Yorke. Please it your Maiestie, this is the day
That was appointed for the combating
Betweene the Armourer and his man, my Lord,
And they are readie when your grace doth please.

King. Then call them forth, that they may trie their rightes.

Enter at one doore the Armourer and his neighbours, drinking to him so much that he is drunken, and he enters with a drum before him, and his staffe with a sandbag fastened to it, and at the other doore, his man with a drum and sand-bagge, and Prentises drinking to him.

1. Neighbor. Here neighbor Hornor, I drink to you in a cup of Sacke.
And feare not neighbor, you shall do well inough.

2. *Neigh.* And here neighbor, heres a cup of Charneco.

3 Neigh. Heres a pot of good double beere, neighbor drinke
And be merry, and feare not your man.

Armourer. Let it come, yfaith ile pledge you all,
And a figge for Peter.

1. Prentise. Here Peter I drinke to thee, and be not affeard.

2. *Pren.* Here Peter, heres a pinte of Claret-wine for thee.

3. *Pren.* And heres a quart for me, and be merry Peter,
And feare not thy maister, fight for credit of the Prentises.

Peter. I thanke you all, but ile drinke no more,
Here Robin, and if I die, here I giue thee my hammer,
And Will, thou shalt haue my aperne, and here Tom,
Take all the mony that I haue.
O Lord blesse me, I pray God, for I am neuer able to deale with my maister, he hath learnt so much fence alreadie.

Salb. Come leaue your drinking, and fall to blowes.
Sirrha, whats thy name?

Petir. Peter forsooth.

Salbury. Peter, what more?

Peter. Thumpe.

Salsbury. Thumpe, then see that thou thumpe thy maister.

Armour. Heres to thee neighbour, fill all the pots again, for before we fight, looke you, I will tell you my minde, for I am come hither as it were of my mans instigation, to proue my selfe an honest man, and Peter a knaue, and so haue at you Peter with downright blowes, as Beuys of South-hampton fell vpon Askapart.

Peter. Law you now, I told you hees in his fence alreadie.

[*Alarmes, and* PETER *hits him on the head and fels him.*

Armou. Hold Peter, I confesse, Treason, treason. [*He dies.*

Peter. O God I giue thee praise.
[*He kneeles downe.*

Pren. Ho well done Peter. God saue the King.

King. Go take hence that Traitor from our sight,
For by his death we do perceiue his guilt,
And God in iustice hath reuealde to vs,
The truth and innocence of this poore fellow,
Which he had thought to haue murthered wrongfully.
Come fellow, follow vs for thy reward.
[*Exet omnes.*

(Act II. Scene IV.)

Enter Duke HUMPHREY *and his men, in mourning cloakes.*

Humph. Sirrha, whats a clocke,

Seruing. Almost ten my Lord.

Humph. Then is that wofull houre hard at hand,
That my poore Lady should come by this way,
In shamefull penance wandring in the streetes,
Sweete Nell, ill can thy noble minde abrooke,
The abiect people gazing on thy face,
With enuious lookes laughing at thy shame,
That earst did follow thy proud Chariot wheeles,
When thou didst ride in tryumph through the streetes.

Enter Dame ELNOR COBHAM *bare-foote, and a white sheete about her, with a waxe candle in her hand, and verses written on her backe and pind on, and accompanied with the Sheriffes of London, and Sir* IOHN STANDLY, *and Officers, with billes and holbards.*

Seruing. My gratious Lord, see where my Lady comes,
Please it your grace, weele take her from the Sheriffes?

Humph. I charge you for your liues stir not a foote,
Nor offer once to draw a weapon here,
But let them do their office as they should.

Elnor. Come you my Lord to see my open shame?
Ah Gloster, now thou doest penance too,
See how the giddie people looke at thee,
Shaking their heads, and pointing at thee heere,
Go get thee gone, and hide thee from their sights,
And in thy pent vp studie rue my shame,
And ban thine enemies. Ah mine and thine.
Hum. Ah Nell, sweet Nell, forget this extreme grief,
And beare it patiently to ease thy heart.
Elnor. Ah Gloster teach me to forget my selfe,
For whilst I thinke I am thy wedded wife,
Then thought of this, doth kill my wofull heart.
The ruthlesse flints do cut my tender feete,
And when I start the cruell people laugh,
And bids me be aduised how I tread,
And thus with burning Tapor in my hand,
Malde vp in shame with papers on my backe,
Ah, Gloster, can I endure this and liue.
Sometime ile say I am Duke Humphreys wife
And he a Prince, Protector of the land,
But so he rulde, and such a Prince he was,
As he stood by, whilst I his forelorne Duches
Was led with shame, and made a laughing stocke,
To euery idle rascald follower.
Humphrey. My louely Nell, what wouldst thou haue me do?
Should I attempt to rescue thee from hence,
I should incurre the danger of the law,
And thy disgrace would not be shadowed so.
Elnor. Be thou milde, and stir not at my disgrace,
Vntill the axe of death hang ouer thy head,
As shortly sure it will. For Suffolke he,
The new made Duke, that may do all in all
With her that loues him so, and hates vs all,
And impious Yorke and Bewford that false Priest,
Haue all lymde bushes to betraie thy wings,
And flie thou how thou can they will intangle thee.

Enter a Herald of Armes.

Herald. I summon your Grace, vnto his highnesse Parlament holden at saint Edmunds-Bury, the first of the next month.
Humphrey. A Parlament and our consent neuer craude
Therein before. This is sodeine.
Well, we will be there. [*Exet. Herald.*
Maister Sheriffe, I pray proceede no further against my Lady, then the course of law extendes.
Sheriffe. Please it your grace, my office here doth end,
And I must deliuer her to sir Iohn Standly,
To be conducted into the Ile of Man.
Humphrey. Must you sir Iohn conduct my Lady?
Standly. I my gratious Lord, for so it is decreede,
And I am so commanded by the King.
Humphrey. I pray you sir Iohn, vse her neare the worse,
In that I intreat you to vse her well.
The world may smile againe and I may liue,
To do you fauour if you do it her,
And so sir Iohn farewell
Elnor. What gone my Lord, and bid me not farwell?
Humph. Witnesse my bleeding heart, I cannot stay to speake.
[*Exet* Humphrey *and his men.*
Elnor. Then is he gone, is noble Gloster gone,
And doth Duke Humphrey now forsake me too?
Then let me haste from out faire Englands boundes,
Come Standly come, and let vs haste away.
Standly. Madam lets go vnto some house hereby,
Where you may shift your selfe before we go.
Elnor. Ah good sir Iohn, my shame cannot be hid,
Nor put away with casting off my sheete:
But come let vs go, maister Sheriffe farewell,
Thou hast but done thy office as thou shoulst.
[*Exet omnes.*

(Act III. Scene I.)

Enter to the Parlament.

Enter two Heralds before, then the Duke of Buckingham, *and the Duke of* Suffolke, *and then the Duke of* Yorke, *and the Cardinall of* Winchester, *and then the King and the Queene, and then the Earle of* Salisbury, *and the Earle of* Warwicke.

King. I wonder our vnkle Gloster staies so long.
Queene. Can you not see, or will you not perceiue,
How that ambitious Duke doth vse himselfe?
The time hath bene, but now that time is past,
That none so humble as Duke Humphrey was:
But now let one meete him euen in the morne,
When euery one will giue the time of day,
And he will neither moue nor speake to vs.
See you not how the Commons follow him
In troupes, crying, God saue the good Duke Humphrey,
And with long life, Iesus preserue his grace,
Honouring him as if he were their King.
Gloster is no litle man in England.
And if he list to stir cammotions,
Tys likely that the people will follow him.
My Lord, if you imagine there is no such thing,
Then let it passe, and call it a womans feare.
My Lord of Suffolke, Buckingham, and Yorke,
Disproue my Alligations if you can,
And by your speeches, if you can reproue me,
I will subscribe and say, I wrong'd the Duke,
Suffol. Well hath your grace foreseen into that Duke,
And if I had bene licenst first to speake,
I thinke I should haue told your graces tale

Smooth runs the brooks whereas the streame is deepest.
No, no, my soueraigne, Gloster is a man
Vnsounded yet, and full of deepe deceit.

Enter the Duke of SOMERSET.

King. Welcome Lord Somerset, what newes from France?
Somer. Cold newes my Lord, and this it is,
That all your holds and Townes within those Territores
Is ouercome my Lord, all is lost.
King. Cold newes indeed Lord Somerset,
But Gods will be done.
Yorke. Cold newes for me, for I had hope of France,
Euen as I haue of fertill England.

Enter Duke HUMPHREY.

Humph. Pardon my liege, that I haue staid so long.
Suffol. Nay, Gloster know, that thou art come too soone,
Vnlesse thou proue more loyall then thou art,
We do arrest thee on high treason here.
Humph. Why Suffolkes Duke thou shalt not see me blush
Nor change my countenance for thine arrest,
Whereof am I guiltie, who are my accusers?
York. Tis thought my lord, your grace tooke bribes from France,
And stopt the soldiers of their paie,
By which his Maiestie hath lost all France.
Humph. Is it but thought so, and who are they that thinke so?
So God helpe me, as I haue watcht the night
Euer intending good for England still,
That penie that euer I tooke from France,
Be brought against me at the iudgement day.
I neuer robd the soldiers of their paie,
Many a pound of mine owne propper cost
Haue I sent ouer for the soldiers wants,
Because I would not racke the needie Commons.
Car. In your Protectorship you did deuise
Strange torments for offenders, by which meanes
England hath bene defamde by tyrannie.
Humph. Why tis wel knowne that whilst I was protector
Pitie was all the fault that was in me,
A murtherer or foule felonous theefe,
That robs and murthers silly passengers,
I tortord aboue the rate of common law.
Suffolk. Tush my Lord, these be things of no account,
But greater matters are laid vnto your charge,
I do arrest thee on high treason here,
And commit thee to my good Lord Cardinall,
Vntill such time as thou canst cleare thy selfe.
King. Good vnkle obey to his arrest,
I haue no doubt but thou shalt cleare thy selfe,
My conscience tels me thou art innocent.
Humph. Ah gratious Henry these daies are dangerous,
And would my death might end these miseries,
And staie their moodes for good King Henries sake,
But I am made the Prologue to their plaie,
And thousands more must follow after me,
That dreads not yet their liues destruction.
Suffolkes hatefull tongue blabs his harts malice,
Bewfords firie eyes showes his enuious minde.
Buckinghams proud lookes bewraies his cruel thoughts,
And dogged Yorke that leuels at the Moone
Whose ouerweening arme I haue held backe.
All you haue ioynd to betraie me thus:
And you my gratious Lady and soueraigne mistresse,
Causelesse haue laid complaints vpon my head,
I shall not want false witnesses inough,
That so amongst you, you may haue my life.
The Prouerbe no doubt will be well performde,
A staffe is quickly found to beate a dog.
Suffolke. Doth he not twit our soueraigne Lady here,
As if that she with ignomious wrong,
Had sobornde or hired some to sweare against his life.
Queene. I but I can giue the loser leaue to speake.
Humph. Far truer spoke then ment, I loose indeed,
Beshrow the winners hearts, they plaie me false.
Buck. Hele wrest the sence and keep vs here all day,
My Lord of Winchester, see him sent away.
Car. Who's within there? Take in Duke Humphrey,
And see him garded sure within my house.
Humph. O! thus King Henry casts away his crouch,
Before his legs can beare his bodie vp,
And puts his watchfull shepheard from his side,
Whilst wolues stand snarring who shall bite him first.
Farwell my soueraigne, long maist thou enioy,
Thy fathers happie daies free from annoy.
[*Exet* HUMPHREY, *with the Cardinals men.*
King. My Lords what to your wisdoms shall seem best,
Do and vndo as if our selfe were here.
Queen. What wil your highnesse leaue the Parlament?
King. I Margaret. My heart is kild with griefe,
Where I may sit and sigh in endlesse mone,
For who's a Traitor, Gloster he is none.
[*Exet King*, SALSBURY, *and* WARWICKE.
Queene. Then sit we downe againe my Lord Cardinall,
Suffolke, Buckingham, Yorke, and Somerset.
Let vs consult of proud Duke Humphries fall.
In mine opinion it were good he dide,
For safetie of our King and Common-wealth.
Suffolke. And so thinke I Madame, for as you know,
If our King Henry had shooke hands with death,
Duke Humphrey then would looke to be our King:
And it may be by pollicie he workes,

To bring to passe the thing which now we doubt,
The Foxe barkes not when he would steale the Lambe,
But if we take him ere he do the deed,
We should not question if that he should liue.
No. Let him die, in that he is a Foxe,
Least that in liuing he offend vs more.

Car. Then let him die before the Commons know,
For feare that they do rise in Armes for him.

Yorke. Then do it sodainly my Lords,

Suffolke. Let that be my Lord Cardinals charge & mine.

Car. Agreed, for hee's already kept within my house.

Enter a Messenger.

Queene. How now sirrha, what newes?

Messen. Madame I bring you newes from Ireland,
The wilde Oncle my Lords, is vp in Armes,
With troupes of Irish Kernes that vncontrold,
Doth plant themselues within the English pale.

Queene. What redresse shall we haue for this my Lords?

Yorke. Twere very good that my Lord of Somerset
That fortunate Champion were sent ouer,
And burnes and spoiles the Country as they goe.
To keepe in awe the stubborne Irishmen,
He did so much good when he was in France.

Somer. Had Yorke bene there with all his far fetcht
Pollices, he might haue lost as much as I.

Yorke. I, for Yorke would haue lost his life before
That France should haue reuolted from Englands rule.

Somer. I so thou might'st, and yet haue gouernd worse then I.

York. What worse then nought, then a shame take all.

Somer. Shame on thy selfe, that wisheth shame.

Queene. Somerset forbeare, good Yorke be patient,
And do thou take in hand to crosse the seas,
With troupes of Armed men to quell the pride
Of those ambitious Irish that rebell.

Yorke. Well Madame sith your grace is so content
Let me haue some bands of chosen soldiers,
And Yorke shall trie his fortune against those kernes.

Queene. Yorke thou shalt. My Lord of Buckingham;
Let it be your charge to muster vp such souldiers
As shall suffise him in these needfull warres.

Buck. Madame I will, and leauie such a band
As soone shall ouercome those Irish Rebels,
But Yorke, where shall those soldiers staie for thee?

Yorke. At Bristow, I wil expect them ten daies hence.

Buck. Then thither shall they come, and so farewell. [*Exet* Buckingham.

Yorke. Adieu my Lord of Buckingham.

Queene. Suffolke remember what you haue to do.
And you Lord Cardinall concerning Duke Humphrey,
Tweere good that you did see to it in time,
Come let vs go, that it may be performde.

[*Exet omnis, Manit* Yorke.

York. Now York bethink thy self and rowse thee vp,
Take time whilst it is offered thee so faire,
Least when thou wouldst, thou canst it not attaine,
Twas men I lackt, and now they giue them me,
And now whilst I am busie in Ireland;
I haue seduste a headstrong Kentishman,
Iohn Cade of Ashford,
Vnder the title of Iohn Mortemer,
To raise commotion, and by that meanes
I shall perceiue how the common people
Do affect the claime and house of Yorke,
Then if he haue successe in his affaires,
From Ireland then comes Yorke againe,
To reape the haruest which that coystrill sowed,
Now if he should be taken and condemd,
Heele nere confesse that I did set him on,
And therefore ere I go ile send him word,
To put in practise and to gather head,
That so soone as I am gone he may begin
To rise in Armes with troupes of country swaines,
To helpe him to performe this enterprise,
And then Duke Humphrey, he well made away,
None then can stop the light to Englands Crowne,
But Yorke can tame and headlong pull them downe. [*Exet* Yorke.

(Act III. Scene II.)

Then the Curtaines being drawne, Duke Humphrey *is discouered in his bed, and two men lying on his brest and smothering him in his bed. And then enter the Duke of* Suffolke *to them.*

Suffolk. How now sirs, what haue you dispatcht him?

One. I my Lord, hees dead I warrant you.

Suffolke. Then see the cloathes laid smooth about him still,
That when the King come, he may perceiue
No other, but that he dide of his owne accord.

2. All things is hansome now my Lord.

Suffolke. Then draw the Curtaines againe and get you gone,
And you shall haue your firme reward anon.

[*Exet murtherers.*

Then enter the King and Queene, the Duke of Buckingham, *and the Duke of* Somerset, *and the Cardinall.*

King. My Lord of Suffolke go call our vnkle Gloster,
Tell him this day we will that he do cleare himselfe.

Suffolke. I will my Lord. [*Exet* SUFFOLKE.
King. And good my Lords proceed no further against our vnkle Gloster.
Then by iust proofe you can affirme,
For as the sucking childe or harmlesse lambe,
So is he innocent of treason to our state.

Enter SUFFOLKE.

How now Suffolke, where's our unkle?
Suffolke. Dead in his bed, my Lord Gloster is dead.
[*The King falles in a sound.*
Queene. Ay—me, the King is dead: help, help, my Lords.
Suffolke. Comfort my Lord, gratious Henry comfort.
Kin. What doth my Lord of Suffolk bid me comfort?
Came he euen now to sing a Rauens note,
And thinkes he that the cherping of a Wren,
By crying comfort through a hollow voice,
Can satisfie my griefes, or ease my heart:
Thou balefull messenger out of my sight,
For euen in thine eye-bals murther sits,
Yet do not goe. Come Basaliske,
And kill the silly gazer with thy lookes.
Queene. Why do you rate my Lord of Suffolke thus,
As if that he had causde Duke Humphreys death?
The Duke and I too, you know were enemies,
And you had best say that I did murther him.
King. Ah woe is me, for wretched Glosters death.
Queene. Be woe for me more wretched then he was,
What doest thou turne away and hide thy face?
I am no loathsome leoper looke on me,
Was I for this nigh wrackt vpon the sea,
And thrise by aukward winds driuen back from Englands bounds,
What might it bode, but that well foretelling
Winds, said, seeke not a scorpions neast.

Enter the Earles of WARWICKE *and* SALISBURY.

War. My Lord, the Commons like an angrie hive of bees,
Run vp and downe, caring not whom they sting,
For good Duke Humphreys death, whom they report
To be murthered by Suffolke and the Cardinall here.
King. That he is dead good Warwick, is too true,
But how he died God knowes, not Henry.
War. Enter his priuie chamber my Lord and view the bodie.
Good father staie you with the rude multitude, till I returne.
Salb. I will sonne. [*Exet* SALBURY.
[WARWICKE *drawes the curtaines and showes Duke* HUMPHREY *in his bed.*
King. Ah vnkle Gloster, heauen receive thy soule.
Farewell poore Henries ioy, now thou art gone.
War. Now by this soule that tooke our shape vpon him,
To free vs from his fathers dreadfull curse,
I am resolu'd that violent hands were laid,
Vpon the life of this thrise famous Duke.
Suffolk. A dreadfull oth sworne with a solemne toong,
What instance giues Lord Warwicke for these words?
War. Oft haue I seene a timely parted ghost,
Of ashie semblance, pale and bloodlesse,
But loe the blood is setled in his face,
More better coloured then when he liu'd,
His well proportioned beard made rough and sterne,
His fingers spred abroad as one that graspt for life,
Yet was by strength surprisde, the least of these are probable,
It cannot chuse but he was murthered.
Queene. Suffolke and the Cardinall had him in charge,
And they I trust sir, are no murtherers.
War. I, but twas well knowne they were not his friends,
And tis well seene he found some enemies.
Card. But haue you no greater proofes then these?
War. Who sees a hefer dead and bleeding fresh,
And sees hard-by a butcher with an axe,
But will suspect twas he that made the slaughter?
Who findes the partridge in the puttocks neast,
But will imagine how the bird came there,
Although the kyte soare with vnbloodie beake?
Euen so suspitious is this Tragidie.
Queene. Are you the kyte Bewford, where's your talants?
Is Suffolke the butcher, where's his knife?
Suffolke. I weare no knife to slaughter sleeping men,
But heres a vengefull sword rusted with case,
That shall be scoured in his rankorous heart,
That slanders me with murthers crimson badge,
Say if thou dare, proud Lord of Warwickshire,
That I am guiltie in Duke Humphreys death.
[*Exet Cardinall.*
War. What dares not Warwicke, if false Suffolke dare him?
Queene. He dares not calme his contumelious spirit,
Nor cease to be an arrogant controwler,
Though Suffolk dare him twentie hundreth times.
War. Madame be still, with reuerence may I say it,
That euery word you speake in his defence,
Is slaunder to your royall Maiestie.
Suffolke. Blunt witted Lord, ignoble in thy words,
If euer Lady wrongd her Lord so much,
Thy mother tooke vnto her blamefull bed,
Some sterne vntutred churle, and noble stocke
Was graft with crabtree slip, whose frute thou art,
And neuer of the Neuels noble race.

War. But that the guilt of murther bucklers thee,
And I should rob the deaths man of his fee,
Quitting thee thereby of ten thousand shames
And that my soueraignes presence makes me mute,
I would false murtherous coward on thy knees
Make thee craue pardon for thy passed speech,
And say it was thy mother that thou meants,
That thou thy selfe was borne in bastardie,
And after all this fearefull homage done,
Giue thee thy hire and send thy soule to hell,
Pernitious blood-sucker of sleeping men.

Suffol. Thou shouldst be waking whilst I shead thy blood,
If from this presence thou dare go with me.

War. Away euen now, or I will drag thee hence. [WARWICKE *puls him out.*

[*Exet* WARWICKE *and* SUFFOLKE, *and then all the Commons within, cries, downe with Suffolke, downe with Suffolk. And then enter againe, the Duke of* SUFFOLKE *and* WARWICKE, *with their weapons drawne.*

King. Why how now Lords?

Suf. The Traitorous Warwicke with the men of Berry,
Set all vpon me mightie soueraigne i

[*The Commons againe cries, downe with Suffolke, downe with Suffolke. And then enter from them, the Earle of* SALBURY.

Salb. My Lord, the Commons sends you word by me,
The vnlesse false Suffolke here be done to death,
Or banished faire Englands Territories,
That they will erre from your highnesse person,
They say by him the good Duke Humphrey died,
They say by him they feare the ruine of the realme.
And therefore if you loue your subiects weale,
They wish you to banish him from foorth the land.

Suff. Indeed tis like the Commons rude vnpolisht hinds
Would send such message to their soueraigne,
But you my Lord were glad to be imployd,
To trie how quaint an Orator you were,
But all the honour Salsbury hath got,
Is, that he was the Lord Embassador
Sent from a sort of Tinkers to the King.

[*The Commons cries, an answere from the King, my Lord of Salsbury.*

King. GoodSalsbury go backeagaine to them,
Tell them we thanke them all for their louing care,
And had I not bene cited thus by their meanes,
My selfe had done it. Therefore here I sweare,
If Suffolke be found to breathe in any place,
Where I haue rule, but three daies more, he dies. [*Exet* SALISBURY.

Queene. Oh Henry, reuerse the doome of gentle Suffolkes banishment.

King. Vngentle Queene to call him gentle Suffolke,
Speake not for him, for in England he shall not rest,
If I say, I may relent, but if I sweare, it is erreuocable.
Come good Warwicke and go thou in with me,
For I haue great matters to impart to thee.

[*Exet King and* WARWICKE, *Manet Queene and* SUFFOLKE.

Queene. Hell fire and vengeance go along with you,
Theres two of you, the diuell make the third.
Fie womanish man, canst thou not curse thy enemies?

Suffolke. A plague vpon them, wherefore should I curse them?
Could curses kill as do the Mandrakes groanes,
I would inuent as many bitter termes
Deliuered strongly through my fixed teeth,
With twise so many signes of deadly hate,
As leaue fast enuy in her loathsome caue,
My toong should stumble in mine earnest words,
Mine eyes should sparkle like the beaten flint,
My haire be fixt on end, as one distraught,
And euery ioynt should seeme to curse and ban,
And now me-thinks my burthened hart would breake,
Should I not curse them. Poison be their drinke,
Gall worse then gall, the daintiest thing they taste.
Their sweetest shade a groue of sypris trees,
Their softest tuch as smart as lyzards stings.
Their musicke frightfull, like the serpents hys.
And boding scrike-oules make the comsort full.
All the foule terrors in darke seated hell.

Queene. Inough sweete Suffolke, thou torments thy selfe.

Suffolke. You bad me ban, and will you bid me sease?
Now by this ground that I am banisht from,
Well could I curse away a winters night,
And standing naked on a mountaine top,
Where byting cold would neuer let grasse grow,
And thinke it but a minute spent in sport.

Queene. No more. Sweete Suffolke hie thee hence to France,
Or liue where thou wilt within this worldes globe,
Ile haue an Irish that shall finde thee out,
And long thou shalt not staie, but ile haue thee repelde,
Or venture to be banished my selfe.
Oh let this kisse be printed in thy hand,
That when thou seest it, thou maist thinke on me.
Away, I say, that I may feele my griefe,
For it is nothing whilst thou standest here.

Suffolke. Thus is poore Suffolke ten times banished,
Once by the King, but three times thrise by thee.

Enter VAWSE.

Queene. How now, whither goes Vawse so fast?

Vawse. To signifie vnto his Maiestie,
That Cardinall Bewford is at point of death,
Sometimes he raues and cries as he were madde,
Sometimes he cals vpon Duke Humphries Ghost,
And whispers to his pillow as to him,
And sometime he calles to speake vnto the King,
And I am going to certifie vnto his grace,
That euen now he cald aloude for him.

Queene. Go then good Vawse and certifie the King. [*Exet* VAWSE.
Oh what is wordly pompe, all men must die,
And woe am I for Bewfords heauie ende.
But why mourme I for him, whilst thou art here?
Sweete Suffolke hie thee hence to France,
For if the King do come, thou sure must die.

Suff. And if I go I cannot liue: but here to die,
What were it else, but like a pleasant slumber
In thy lap?
Here could I, could I, breath my soule into the aire,
As milde and gentle as the new borne babe,
That dies with mothers dugge betweene his lips,
Where from thy sight I should be raging madde,
And call for thee to close mine eyes,
Or with thy lips to stop my dying soule,
That I might breathe it so into thy bodie,
And then it liu'd in sweete Elyziam,
By thee to die, were but to die in ieast,
From thee to die, were torment more then death,
O let me staie, befall, what may befall.

Queen. Oh mightst thou staie with safetie of thy life,
Then shouldst thou staie, but heauens deny it,
And therefore go, but hope ere long to be repelde.

Suff. I goe.

Queene. And take my heart with thee [*She kisseth him.*

Suff. A iewell lockt into the wofulst caske,
That euer yet containde a thing of woorth,
Thus like a splitted barke so sunder we.
This way fall I to death. [*Exet* SUFFOLKE.

Queene. This way for me. [*Exet Queene.*

(Act III. Scene III.)

Enter King and SALSBURY, *and then the Curtaines be drawne, and the Cardinall is discouered in his bed, raving and staring as if he were madde.*

Car. Oh death, if thou wilt let me liue but one whole yeare,
Ile giue thee as much gold as will purchase such another Iland.

King. Oh see my Lord of Salsbury how he is troubled,
Lord Cardinall, remember Christ must saue thy soule.

Car. Why died he not in his bed?
What would you haue me to do then?
Can I make men liue whether they will or no?
Sirra, go fetch me the strong poison which the Pothicary sent me.
Oh see where Duke Humphreys ghoast doth stand,
And stares me in the face. Looke, looke, coame downe his haire,
So now hees gone againe: Oh, oh, oh.

Sal. See how the panges of death doth gripe his heart.

King. Lord Cardinall, if thou diest assured of heauenly blisse,
Hold vp thy hand and make some signe to us. [*The Cardinall dies.*
Oh see he dies, and makes no signe at all.
Oh God forgiue his soule.

Salb. So bad an ende did neuer none behold,
But as his death, so was his life in all.

King. Forbeare to iudge, good Salsbury forbeare,
For God will iudge vs all.
Go take him hence, and see his funerals be performde. [*Exet omnes.*

(Act IV. Scene I.)

Alarmes within, and the chambers be discharged, like as it were a fight at sea. And then enter the Captaine of the ship and the Maister, and the Maisters Mate, & the Duke of SUFFOLKE *disguised, and others with him, and* WATER WHICKMORE.

Cap. Bring forward these prisoners that scorn'd to yeeld,
Vnlade their goods with speed and sincke their ship,
Here Maister, this prisoner I giue to you.
This other, the Maisters Mate shall haue,
And Water Whickmore thou shalt haue this man,
And let them paie their ransomes ere they passe.

Suffolke. Water! [*He starteth.*

Water. How, now, what doest feare me?
Thou shalt haue better cause anon.

Suff. It is thy name affrights me, not thy selfe.
I do remember well, a cunning Wyssard told me,
That by Water I should die:
Yet let not that make thee bloodie minded.
Thy name being rightly sounded,
Is Gualter, not Water.

Water. Gualter or Water, als one to me.
I am the man must bring thee to thy death.

Suff. I am a Gentleman looke on my Ring,
Ransome me at what thou wilt, it shalbe paid.

Water. I lost mine eye in boording of the ship,
And therefore ere I marchantlike sell blood for gold,
Then cast me headlong downe into the sea.

2. *Priso.* But what shall our ransomes be?

Mai. A hundred pounds a piece, either paie that or die.

2. *Priso.* Then saue our liues, it shall be paid.

Water. Come sirrha, thy life shall be the ransome I will haue.

Suff. Staie villaine, thy prisoner is a Prince,
The Duke of Suffolke, William de la Poull.
Cap. The Duke of Suffolke folded vp in rags.
Suf. I sir, but these rags are no part of the Duke,
Ioue sometime went disguisde, and why not I?
Cap. I but Ioue was neuer slaine as thou shalt be.
Suff. Base Iadie groome, King Henries blood
The honourable blood of Lancaster,
Cannot be shead by such a lowly swaine,
I am sent Ambassador for the Queene to France,
I charge thee waffe me crosse the channell safe.
Cap. Ile waffe thee to thy death, go Water take him hence,
And on our long boates side, chop off his head.
Suf. Thou darste not for thine owne.
Cap. Yes Poull.
Suffolke. Poull.
Cap. I Poull, puddle, kennell, sinke and durt,
Ile stop that yawning mouth of thine,
Those lips of thine that so oft haue kist the Queene, shall sweepe the ground, and thou that Smildste at good Duke Humphrey's death,
Shalt liue no longer to infect the earth.
Suffolke. This villain being but Captain of a Pinnais,
Threatens more plagues then mightie Abradas,
The great Masadonian Pyrate,
Thy words addes fury and not remorse in me.
Cap. I but my deeds shall staie thy fury soone.
Suffolke. Hast not thou waited at my Trencher,
When we haue feasted with Queene Margaret?
Hast not thou kist thy hand and held my stirrope?
And barehead plodded by my footecloth Mule,
And thought thee happie when I smilde on thee?
This hand hath writ in thy defence,
Then shall I charme thee, hold thy lauish toong.
Cap. Away with him, Water, I say, and off with his hed.
1. Priso. Good my Lord, intreat him mildly for your life.
Suffolke. First let this necke stoupe to the axes edge,
Before this knee do bow to any,
Saue to the God of heauen and to my King:
Suffolkes imperiall toong cannot pleade
To such a Iadie groome.
Water. Come, come, why do we let him speake,
I long to haue his head for raunsome of mine eye.
Suffolk. A Swordar and bandeto slaue,
Murthered sweete Tully.
Brutus bastard-hand stabde Iulius Cæsar,
And Suffolke dies by Pyrates on the seas.
[*Exet* SUFFOLKE, *and* WATER.
Cap. Off with his head, and send it to Queene,
And ransomeless this prisoner shall go free,
To see it safe deliuered vnto her.
Come lets goe. [*Exet omnes.*

(Act IV. Scene II.)

Enter two of the Rebels with long staues.

George. Come away Nick, and put a long staffe in thy pike, and prouide thy selfe, for I Can tell thee, they haue bene vp this two daies.
Nicke. Then they had more need to go to bed now,
But sirrha George whats the matter?
George. Why sirrha, Iack Cade the Diar of Ashford here,
He meanes to turne this land, and set a new nap on it.
Nick. I marry he had need so, for tis growne threedbare,
Twas neuer merry world with vs, since these gentle men came vp.
George. I warrant thee, thou shalt neuer see a Lord weare a leather aperne now a-daies.
Nick. But sirrha, who comes more beside Iacke Cade?
George. Why theres Dicke the Butcher, and Robin the Sadler, and Will that came a wooing to our Nan last Sunday, and Harry and Tom, and Gregory that should haue your Parnill, and a great sort more is come from Rochester, and from Maydstone, and Canterbury, and all the Townes here abouts, and we must all be Lords or squires, assoone as Iacke Cade is King.
Nicke. Harke, harke, I here the Drum, they be comming.

Enter IACKE CADE, DICKE *Butcher*, ROBIN, WILL, TOM, HARRY *and the rest, with long staues.*

Cade. Proclaime silence.
All. Silence.
Cade. I Iohn Cade so named for my valiancie.
Dicke. Or rather for stealing of a Cade of Sprats.
Cade. My father was a Mortemer.
Nicke. He was an honest man and a good Brick-laier.
Cade. My mother came of the Brases.
Will. She was a Pedlers daughter indeed, and sold many lases.
Robin. And now being not able to occupie her furd packe,
She washeth buckes vp and downe the country.
Cade. Therefore I am honourably borne.
Harry. I for the field is honourable, for he was borne
Vnder a hedge, for his father had no house but the Cage.
Cade. I am able to endure much.
George. Thats true, I know he can endure any thing,
For I haue seen him whipt two market daies togither.

Cade. I feare neither sword nor fire.

Will. He need not feare the sword, for his coate is of proofe.

Dicke. But mee thinkes he should feare the fire, being so often burnt in the hand, for stealing of sheepe.

Cade. Therefore be braue, for your Captain is braue, and vowes reformation: you shall haue seuen half-penny loaues for a penny, and the three hoopt pot, shall haue ten hoopes, and it shall be felony to drinke small beere, and if I be king, as king I will be.

All. God saue your maiestie.

Cade. I thanke you good people, you shall all eate and drinke of my score, and go all in my liuery, and weele have no writing, but the score & the Tally, and there shalbe no lawes but such as comes from my mouth.

Dicke. We shall haue sore lawes then, for he was thrust into the mouth the other day.

George. I and stinking law too, for his breath stinks so, that one cannot abide it.

Enter WILL *with the Clarke of Chattam.*

Will. Oh Captaine a pryze.

Cade. Whose that Will?

Will. The Clarke of Chattam, he can write and reade and cast account, I tooke him setting of boyes coppies, and hee has a booke in his pocket with red letters.

Cade. Sonnes, hees a coniurer bring him hither.

Now sir, whats your name?

Clarke. Emanuell sir, and it shall please you.

Dicke. It will go hard with you, I can tell you,

For they vse to write that oth top of letters.

Cade. And what do you vse to write your name?

Or do you as auncient forefathers haue done, Vse the score and the Tally?

Clarke. Nay, true sir, I praise God I haue bene so well brought vp, that I can write mine owne name.

Cade. Oh hes confest, go hang him with his penny-inckhorne about his necke.

[*Exet one with the Clarke.*

Enter TOM.

Tom. Captaine. Newes, newes, sir Humrey Stafford and his brother are comming with the kings power, and mean to kil vs all.

Cade. Let them come, hees but a knight is he?

Tom. No, no, hees but a knight.

Cade. Why then to equall him, ile make my selfe knight.

Kneele downe Iohn Mortemer,

Rise vp sir Iohn Mortemer.

Is there any more of them that be Knights?

Tom. I his brother.

[*He Knights* DICKE *Butcher.*

Cade. Then kneele downe Dicke Butcher,

Rise vp sir Dicke Butcher.

[*Now sound up the Drumme.*

Enter sir HUMPHREY STAFFORD *and his brother with Drumme and souldiers.*

Cade. As for these silken coated slaues I, passe not a pinne,

Tis to you good people that I speake.

Stafford. Why country-men, what meane you thus in troopes,

To follow this rebellious Traitor Cade?

Why his father was but a Brick-laier.

Cade. Well, and Adam was a Gardner, what then?

But I come of the Mortemers.

Stafford. I, the Duke of Yorke hath taught you that.

Cade. The Duke of York, nay, I learnt it my selfe,

For looke you, Roger Mortemer the Earle of March,

Married the Duke of Clarence daughter.

Stafford. Well, thats true: But what then?

Cade. And by her he had two children at a birth.

Stafford. Thats false.

Cade. I, but I say, tis true.

All. Why then tis true.

Cade. And one of them was stolne away by a begger-woman,

And that was my father, and I am his sonne, Deny it and you can.

Nicke. Nay looke you, I know twas true, For his father built a chimney in my fathers house,

And the brickes are aliue at this day to testifie.

Cade. But doest thou heare Stafford, tell the King, that for his fathers sake, in whose time boyes plaide at spanne-counter with Frenche Crownes, I am content that hee shall be King as long as he liues Marry alwaies prouided, ile be Protector, ile be Protector ouer him.

Stafford. O monstrous simplicitie.

Gade. And tell him, weele haue the Lord Sayes head, and the Duke of Somersets, for deliuering vp the Dukedomes of Anioy and Mayne, and selling the Townes in France, by which meanes England hath bene maimde euer since, and gone as it were with a crouch, but that my puissance held it vp. And besides, they can speake French, and therefore they are traitors.

Stafford. As how I prethie?

Cade. Why the French men are our enemies be they not? And then can hee that speakes with the tongue of an enemy be a good subiect? Answere me to that.

Stafford. Well sirrha, wilt thou yeeld thy selfe vnto the Kings mercy, and he will pardon thee and these, their outrages and rebellious deeds?

Cade. Nay, bid the King come to me and he will, and then ile pardon him, or otherwaies ile haue his Crowne tell him, ere it be long.

Stafford. Go Herald proclaime in all the Kings Townes,

That those that will forsake the Rebell Cade,
Shall haue free pardon from his Maiestie.
[*Exet* STAFFORD *and his men.*
Cade. Come sirs, saint George for vs and Kent. [*Exet omnes.*

(Act IV. Scene III.)

Alarums to the battaile, and sir HUMPHREY STAFFORD *and his brother is slaine. Then enter* IACKE CADE *againe and the rest.*

Cade. Sir Dicke Butcher, thou hast fought to day most valianly, And knockt them down as if thou hadst bin in thy slaughter house. And thus I will reward thee. The Lent shall be as long againe as it was. Thou shalt haue licence to kil for foure score & one a week. Drumme strike vp, for now weele march to London, for to morrow I meane to sit in the Kings seate at Westminster. [*Exet omnes.*

(Act IV. Scene IV.)

Enter the King reading of a Letter, and the Queene, with the Duke of SUFFOLKES *head, and the Lord* SAY, *with others.*

King. Sir Humphrey Stafford and his brother is slaine,
And the Rebels march amaine to London,
Go back to them, and tell them thus from me,
Ile come and parley with their generall.
Reade. Yet staie, ile reade the Letter one againe.
Lord Say, Iacke Cade hath solemnely vowde to haue thy head.
Say. I, but I hope your highnesse shall haue his.
King. How now Madam, still lamenting and mourning for Suffolkes death, I feare my loue, if I had bene dead, thou wouldst not haue mournde so much for me.
Queene. No my loue, I should not mourne, but die for thee.

Enter a Messenger.

Messen. Oh flie my Lord, the Rebels are entered
Southwarke, and haue almost wonne the Bridge,
Calling your grace an vsurper,
And that monstrous Rebell Cade, hath sworne
To Crowne himselfe King in Westminster,
Therefore flie my Lord, and poste to Killingworth.
King. Go bid Buckingham and Clifford, gather
An Army vp, and meete with the Rebels.
Come Madame, let vs haste to Killingworth.
Come on Lord Say, go thou along with vs,
For feare the Rebell Cade do finde thee out.
Say. My innocence my Lord shall pleade for me.
And therfore with your highnesse leaue, ile staie behind.
King. Euen as thou wilt my Lord Say.
Come Madame, let vs go.
[*Exet omnes.*

(Act IV. Scene V.)

Enter the Lord SKAYLES *vpon the Tower Walles walking.*

Enter three or foure Citizens below.

Lord Scayles. How now, is Iacke Cade slaine?
1. Citizen. No my Lord, nor likely to be slaine,
For they haue wonne the bridge,
Killing all those that withstand them.
The Lord Mayor craueth ayde of your honor from the Tower,
To defend the Citie from the Rebels.
Lord Scayles. Such aide as I can spare, you shall command,
But I am troubled here with them my selfe,
The Rebels haue attempted to win the Tower,
But get you to Smythfield and gather head,
And thither I will send you Matthew Goffe,
Fight for your King, your Country, and your liues,
And so farewell, for I must hence againe.
[*Exet omnes.*

(Act IV. Scene VI.)

Enter IACK CADE *and the rest, and strikes his sword upon London Stone.*

Cade. Now is Mortemer Lord of this Citie,
And now sitting vpon London stone, We command,
That the first yeare of our raigne,
The pissing Cundit run nothing but red wine.
And now hence forward, it shall be treason
For any that calles me any otherwise then Lord Mortemer.

Enter a souldier.

Sould. Iacke Cade, Iacke Cade.
Cade. Sounes, knocke him downe.
[*They kill him.*
Dicke. My Lords, theirs an Army gathered togither
Into Smythfield.
Cade. Come then, lets go fight with them,
But first go on and set London Bridge a fire,
And if you can, burne downe the Tower too.
Come lets away. [*Exet omnes.*

(Act IV. Scene VII.)

Alarmes, and then MATHEW GOFFE *is slaine and all the rest with him. Then enter* IACKE CADE *again, and his company.*

Cade. So, sirs now go some and pull downe the Sauoy,
Others to the Innes of the Court, downe with them all.
Dicke. I haue a sute vnto your Lordship.
Cade. Be it a Lordship Dicke, and thou shalt haue it
For that word.
Dicke. That we may go burne all the Records,
And that all writing may be put downe,
And nothing vsde but the score and the Tally.
Cade. Dicke it shall be so, and henceforward all things shall be in common, and in Cheapeside shall my palphrey go to grasse.

Why ist not a miserable thing, that of the skin of an innocent lamb should parchment be made, & then with a litle blotting ouer with inke, a man should vndo himselfe.

Some saies tis the bees that sting, but I say, tis their waxe, for I am sure I neuer seald to any thing but once, and I was neuer mine owne man since.

Nicke. But when shall we take vp those commodities
Which you told vs of.

Cade. Marry he that will lustily stand to it,
Shall go with me, and take vp these commodities following:
Item, a gowne, a kirtle, a petticoate, and a smocke.

Enter GEORGE.

George. My Lord, a prize, a prize, heres the Lord Say,
Which sold the Townes in France.

Cade. Come hither thou Say, thou George, thou buckrum lord,
What answere canst thou make vnto my mightinesse,
For deliuering vp the townes in France to Mounsier bus mine cue, the Dolphin of France?
And more then so, thou hast most traitorously erected a grammer schoole, to infect the youth of the realme, and against the Kings Crowne and dignitie, thou hast built vp a paper-mill, nay it wil be said to thy face, that thou kepst men in thy house that daily reades of bookes with red letters, and talkes of a Nowne and a Verbe, and such abhominable words as no Christian eare is able to endure it. And besides all that, thou hast appointed certaine Iustises of peace in euery shire to hang honest men that steale for their liuing, and because they could not reade, thou hast hung them vp: Onely for which cause they were most worthy to liue. Thou ridest on a footcloth doest thou not?

Say. Yes, what of that?

Cade. Marry I say, thou onghtest not to let thy horse weare a cloake, when an honester man then thy selfe, goes in his hose and doublet.

Say You men of Kent.

All. Kent, what of Kent?

Say. Nothing but *bona, terra.*

Cade. Bonum terum, sounds whats that?

Dicke. He speakes French.

Will. No tis Dutch.

Nicke. No tis outtalian, I know it well inough.

Say. Kent, in the Commentaries Cæsar wrote,
Termde it the civel'st place of all this land,
Then Noble country-men, heare me but speake,
I sold not France, I lost not Normandie.

Cade. But wherefore doest thou shake thy head so?

Say. It is the palsie and not feare that makes me.

Cade. Nay thou nodst thy head, as who say, thou wilt be euen with me, if thou getst away, but ile make the sure inough, now I haue thee. Go take him to the standerd in Cheapeside and chop of his head, and then go to milende-greene, to sir Iames Cromer his sonne in law, and cut off his head too, and bring them to me vpon two poles presently. Away with him.

[*Exet one or two, with the Lord* SAY.

There shall not a noble man weare a head on his shoulders,
But he shall paie me tribute for it.
Nor there shal not a mayd be married, but he shal see to me for her.
Maydenhead or else, ile haue it my selfe,
Marry I will that married men shall hold of me in capitie,
And that their wiues shalbe as free as hart can thinke, or toong can tell.

Enter ROBIN.

Robin. O Captaine, London bridge is a fire.

Cade. Runne to Billingsgate, and fetche pitch and flaxe and squench it.

Enter DICKE *and a Sargiant.*

Sargiant. Iustice, Iustice, I pray you sir, let me haue iustice of this fellow here.

Cade. Why what has he done?

Sarg. Alasse sir he has rauisht my wife.

Dicke. Why my Lord he would haue rested me,
And I went and entred my Action in his wiues paper house.

Cade. Dicke follow thy sute in her common place,
You horson villaine, you are a Sargiant youle,
Take any man by the throate for twelue pence,
And rest a man when hees at dinner,
And haue him to prison ere the meate be out of his mouth.
Go Dicke take him hence, cut out his toong for cogging,
Hough him for running, and to conclude,
Brane him with his owne mace.

[*Exet with the Sargiant.*

Enter two with the Lord SAYES *head, and sir* IAMES CROMERS, *vpon two poles.*

So, come carry them before me, and at euery lanes ende, let them kisse togither.

(Act IV. Scene VIII.)

Enter the Duke of BUCKINGHAM, *and Lord* CLIFFORD *the Earle of* COMBERLAND.

Clifford. Why country-men and warlike friends of Kent,
What meanes this mutinous rebellions,
That you in troopes do muster thus your selues,
Vnder the conduct of this Traitor Cade?
To rise against your soueraigne Lord and King,
Who mildly hath his pardon sent to you,
If you forsake this monstrous Rebell here?
If honour be the marke whereat you aime,

Then haste to France that our forefathers wonne,
And winne againe that thing which now is lost,
And leaue to seeke your Countries ouerthrow.

All. A Clifford, a Clifford. [*They forsake Cade.*

Cade. Why how now, will you forsake your generall,
And ancient freedome which you haue possest?
To bend your neckes vnder their seruile yokes,
Who if you stir, will straightwaies hang you vp,
But follow me, and you shall pull them downe,
And make them yeeld their liuings to your hands.

All. A Cade, a Cade.

[*They runne to Cade againe.*

Cliff. Braue warlike friends heare me but speak a word,
Refuse not good whilst it is offered you,
The King is mercifull, then yeeld to him,
And I my selfe will go along with you,
To Winsore Castle whereas the King abides,
And one mine honour you shall haue no hurt.

All. A Clifford, a Clifford, God saue the King.

Cade. How like a feather is this rascal company
Blowne euery way,
But that they may see there want no valiancy in me,
My staffe shall make way through the midst of you,
And so a poxe take you all.

[*He runs through them with his staffe, and flies away.*

Buc. Go some and make after him, and proclaime,
That those that can bring the head of Cade,
Shall haue a thousand Crownes for his labour.
Come march away. [*Exet omnes.*

(Act IV. Scene IX.)

Enter King Henry *and the* Queene, *and* Somerset.

King. Lord Somerset, what newes here you of the Rebell Cade?

Som. This, my gratious Lord, that the Lord Say is don to death,
And the Citie is almost sackt.

King. Gods will be done, for as he hath decreede, so must it be:
And be it as he please, to stop the pride of those rebellious men.

Queene. Had the noble Duke of Suffolke bene aliue,
The Rebell Cade had bene supprest ere this,
And all the rest that do take part with him.

Enter the Duke of Buckingham *and* Clifford, *with the Rebels, with halters about their necks.*

Cliff. Long liue King Henry, England lawfull King,
Loe here my Lord, these Rebels are subdude,
And offer their liues before your highnesse feete.

King. But tell me Clifford, is there Captaine here.

Clif. No, my gratious Lord, he is fled away, but proclamations are sent forth, that he that can but bring his head, shall haue a thousand crownes. But may it please your Maiestie, to pardon these their faults, that by that traitors meanes were thus misled.

King. Stand vp you simple men, and giue God praise,
For you did take in hand you know not what,
And go in peace obedient to your King,
And liue as subiects, and you shall not want,
Whilst Henry liues, and weares the English Crowne.

All. God saue the King, God saue the King.

King. Come let vs hast to London now with speed,
That solemne prosessions may be sung,
In laud and honour of the God of heauen,
And triumphs of this happie victorie. [*Exet omnes.*

(Act IV. Scene X.)

Enter Iacke Cade *at one doore, and at the other, maister* Alexander Eyden *and his men, and* Iack Cade *lies downe picking of hearbes and eating them.*

Eyden. Good Lord how pleasant is this country life,
This litle land my father left me here,
With my contented minde serues me as well,
As all the pleasures in the Court can yeeld,
Nor would I change this pleasure for the Court.

Cade. Sounes, heres the Lord of the soyle, Stand villaine, thou wilt betraie mee to the King, and get a thousand crownes for my head, but ere thou goest, ile make thee eate yron like an Astridge, and swallow my sword like a great pinne.

Eyden. Why sawcy companion, why should I betray thee?
Ist not inough that thou hast broke my hedges,
And enterd into my ground without the leaue of me the owner,
But thou wilt braue me too.

Cade. Braue thee and beard thee too, by the best blood of the Realme, looke on me well, I haue eate no meate this fiue dayes, yet and I do not leaue thee and thy fiue men as dead as a doore nayle, I pray God I may neuer eate grasse more.

Eyden. Nay, it neuer shall be saide whilst the world doth stand, that Alexander Eyden an Esquire of Kent, tooke oddes to combat with a famisht man, looke on me, my limmes are equall vnto thine, and euery way as big, then hand to hand, ile combat thee. Sirrha fetch me weopons, and stand you all aside.

Cade. Now sword, if thou doest not hew this burlybond churle into chines of beefe, I beseech God thou maist fal into some smiths hand, and be turnd to hobnailes.

Eyden. Come on thy way.

[*They fight, and* Cade *fals downe.*

Cade. Oh villaine, thou hast slaine the floure of Kent for chiualrie, but it is famine

& not thee that has done it, for come ten thousand diuels, and giue me but the ten meales that I wanted this flue daies, and ile fight with you all, and so a poxe rot thee, for Iack Cade must die. [*He dies.*

Eyden. Iack Cade, & was it that monstrous Rebell which I haue slaine. Oh sword ile honour thee for this, and in my chamber shalt thou hang as a monument to after age, for this great seruice thou hast done to me. Ile drag him hence, and with my sword cut off his head, and beare it . . . . [*Exet.*

(Act V. Scene I.)

Enter the Duke of Yorke *with Drum and souldiers.*

Yorke. In Armes from Ireland comes Yorke amaine,
Ring belles aloud, bonfires perfume the ayre,
To entertaine faire Englands royall King.
Ah *Sancta Maiesta,* who would not buy thee deare?

Enter the Duke of Buckingham.

But soft, who comes here Buckingham, what newes with him?

Buc. Yorke, if thou meane well, I greete thee so.

Yorke Humphrey of Buckingham, welcome I sweare:
What comes thou in loue or as a Messenger?

Buc. I come as a Messenger from our dread Lord and soueraign,
Henry. To know the reason of these Armes in peace?
Or that thou being a subiect as I am,
Shouldst thus approach so neare with colours spred,
Whereas the person of the King doth keepe?

Yorke. A subiect as he is.
Oh how I hate these spiteful abiect termes,
But Yorke dissemble, till thou meete thy sonnes,
Who now in Armes expect their fathers sight,
And not farre hence I know they cannot be.
Humphrey Duke of Buckingham, pardon me,
That I answearde not at first, my mind was troubled,
I came to remoue that monstrous Rebell Cade,
And heaue proud Somerset from out the Court,
That basely yeelded vp the Townes in France.

Buc. Why that was presumption on thy behalfe,
But if it be no otherwise but so,
The King doth pardon thee, and grants to thy request,
And Somerset is sent vnto the Tower.

Yorke. Vpon thine honour is it so?

Buc. Yorke, he is vpon mine honour.

York. Then before thy face, I here dismisse my troopes,
Sirs, meete me to morrow in saint Georges fields,
And there you shall receiue your paie of me. [*Exet souldiers.*

Buc. Come York, thou shalt go speake vnto the King,
But see, his grace is comming to meete with vs.

Enter King Henry.

King. How now Buckingham, is Yorke friends with vs,
That thus thou bringst him hand in hand with thee?

Buc. He is my Lord, and hath dischargde his troopes
Which came with him, but as your grace did say,
To heaue the Duke of Somerset from hence,
And to subdue the Rebels that were vp.

King. Then welcome cousin Yorke, giue me thy hand,
And thankes for thy great seruice done to vs,
Against those traitorous Irish that rebeld.

Enter maister Eyden *with* Iacke Cades *head.*

Eyden. Long liue Henry in triumphant peace,
Lo here my Lord vpon my bended knees,
I here present the traitorous head of Cade,
That hand to hand in single fight I slue.

King. First thanks to heauen, & next to thee my friend,
That hast subdude that wicked traitor thus,
Oh let me see that head that in his life,
Did worke me and my land such cruell spight,
A visage sterne, cole blacke his curled locks,
Deepe trenched furrowes in his frowning brows,
Presageth warlike humors in his life.
Here take it hence and thou for thy reward,
Shalt be immediatly created Knight.
Kneele downe my friend, and tell me whats thy name?

Eyden. Alexander Eyden, if it please your grace,
A poore Esquire of Kent.

King. Then rise vp sir Alexander Eyden knight,
And for thy maintenance, I freely giue
A thousand markes a yeare to maintaine thee,
Beside the firme reward that was proclaimde,
For those that could performe this worthie act,
And thou shalt waight vpon the person of the king.

Eyden. I humbly thank your grace, and I no longer liue,
Then I proue iust and loyall to the King. [*Exet.*

Enter the Queene with the Duke of Somerset.

King. O Buckingham see where Somerset comes,
Bid him go hide himselfe till Yorke be gone.

Queene. He shall not hide himselfe for feare of Yorke
But beard and braue him proudly to his face.

Yorke. Whose that, proud Somerset at libertie?
Base fearefull Henry that thus dishonor'st me,
By heauen, thou shalt not gouerne ouer me:

I cannot brooke that Traitors presence here,
Nor will I subiect be to such a King,
That knowes not how to gouerne nor to rule,
Resigne thy Crowne proud Lancaster to me,
That thou vsurped hast so long by force,
For now is Yorke resolu'd to claime his owne,
And rise aloft into faire Englands Throane.

Somer. Proud Traitor, I arest thee on high treason,
Against thy soueraigne Lord, yeeld thee false Yorke,
For here I sweare, thou shalt vnto the Tower,
For these proud words which thou hast giuen the king.

Yorke. Thou art deceiued, my sonnes shalbe my baile,
And send thee there in dispight of him.
Hoe, where are you boyes?

Queene. Call Clifford hither presently.

Enter the Duke of YORKES *sonnes*, EDWARD *the Earle of* MARCH, *and crook-backe* RICHARD, *at the one doore, with Drumme and soldiers, and at the other doore, enter* CLIFFORD *and his sonne, with Drumme and souldiers, and* CLIFFORD *kneeles to* HENRY, *and speakes.*

Cliff. Long liue my noble Lord, and soueraigne King.

Yorke. We thank thee Clifford.
Nay, do not affright vs with thy lookes,
If thou didst mistake, we pardon thee, kneele againe.

Cliff. Why, I did no way mistake, this is my King
What is he mad? to Bedlam with him.

King. I, a bedlam frantike humor driues him thus
To leauy Armes against his lawfull King.

Clif. Why doth not your grace send him to the Tower?

Queene. He is arested, but will not obey,
His sonnes he saith, shall be his baile.

Yorke. How say you boyes, will you not?

Edward. Yes noble father, if our words will serue.

Richard. And if our words will not, our swords shall.

Yorke. Call hither to the stake, my two rough beares.

King. Call Buckingham, and bid him Arme himselfe.

Yorke. Call Buckingham and all the friends thou hast,
Both thou and they, shall curse this fatall houre.

Enter at one doore, the Earles of SALISBURY *and* WARWICKE, *with Drumme and souldiers. And at the other, the Duke of* BUCKINGHAM, *with Drumme and souldiers.*

Cliff. Are these thy beares? weele bayte them soone,
Dispight of thee, and all the friends thou hast.

War. You had best go dreame againe,
To keepe you from the tempest of the field.

Clif. I am resolu'd to beare a greater storme,
Then any thou canst coniure vp to day,
And that ile write vpon thy Burgonet.
Might I but know thee by thy houshold badge.

War. Now by my fathers age, old Neuels crest,
The Rampant Beare chaind to the ragged staffe,
This day ile weare aloft my burgonet,
As on a mountaine top the Cædar showes,
That keepes his leaues in spight of any storme;
Euen to affright the with the view thereof.

Clif. And from thy burgonet will I rende the beare,
And tread him vnderfoote with all contempt,
Dispight the Beare-ward that protects him so.

Young Clif. And so renowmed soueraigne to Armes,
To quell these Traitors and their compleases.

Richard. Fie, Charitie for shame, speake it not in spight,
For you shall sup with Iesus Christ to night.

Yoong Clif. Foule Stigmaticke thou canst not tell.

Rich. No, for if not in heauen, youle surely sup in hell. [*Exet omnes.*

(Act V. Scene II.)

Alarmes to the battaile, and then enter the Duke of SOMERSET *and* RICHARD *fighting, and* RICHARD *kils him vnder the signe of the Castle in Saint Albones.*

Rich. So Lie thou there, and breathe thy last.
Whats here, the signe of the Castle?
Then the prophesie is come to passe,
For Somerset was forewarned of Castles,
The which he alwaies did obserue.
And now behold, vnder a paltry Ale-house signe,
The Castle in saint Albones,
Somerset hath made the Wissard famous by his death. [*Exet.*

Alarme again, and enter the Earle of WARWICKE *alone.*

War. Clifford of Comberland, tis Warwicke calles,
And if thou doest not hide thee from the Beare,
Now whilst the angry Trompets sound Alarmes,
And dead mens cries do fill the emptie aire:
Clifford I say, come forth and fight with me,
Proud Northerne Lord, Clifford of Comberland,
Warwicke is hoarse with calling thee to Armes.

Clifford speakes within. Warwicke stand still, and view the way that Clifford hewes with his murthering Curtelaxe, through the fainting troopes to finde thee out.
Warwicke stand still, and stir not till I come.

Enter YORKE.

War. How now my Lord, what a foote?
Who kild your horse?

Yorke. The deadly hand of Clifford. Noble Lord,

Fiue horse this day slaine vnder me,
And yet braue Warwicke I remaine aliue,
But I did kill his horse he lou'd so well,
The boniest gray that ere was bred in North.

Enter CLIFFORD, *and* WARWICKE *offers to fight with him.*

Hold Warwicke, and seeke thee out some other chase,
My selfe will hunt this deare to death.
War. Braue Lord, tis for a Crowne thou fights,
Clifford farewell, as I entend to prosper well to day,
It grieues my soule to leaue thee vnassaild.
[*Exet* WARWICKE.
Yorke. Now Clifford, since we are singled here alone,
Be this the day of doome to one of vs,
For now my heart hath sworne immortall hate
To thee, and all the house of Lancaster.
Clifford. And here I stand, and pitch my foot to thine,
Vowing neuer to stir, till thou or I be slaine.
For neuer thall my heart be safe at rest,
Till I haue spoyld the hatefull house of Yorke.
[*Alarmes, and they fight, and* YORKE *kils* CLIFFORD.
Yorke. Now Lancaster sit sure, thy sinowes shrinke,
Come fearefull Henry grouelling on thy face,
Yeeld vp thy Crowne vnto the Prince of York.
[*Exet* YORKE.

Alarmes, then enter yoong CLIFFORD *alone.*

Yoong Clifford. Father of Comberland,
Where may I seeke my aged father forth?
O! dismall sight, see where he breathlesse lies,
All smeard and weltred in his luke-warme blood,
Ah, aged pillar of all Comberlands true house,
Sweete father, to thy murthred ghoast I sweare,
Immortall hate vnto the house of Yorke.
Nor neuer shall I sleepe secure one night,
Till I haue furiously reuengde thy death,
And left not one of them to breath on earth.
[*He takes him vp on his backe.*
And thus as old Ankyses sonne did beare
His aged father on his manly backe;
And fought with him against the bloodie Greeks,
Euen so will I. But staie, heres one of them,
To whom my soule hath sworne immortall hate.

Enter RICHARD, *and then* CLIFFORD *laies downe his father, fights with him, and* RICHARD *flies away againe.*

Out crooktbacke villaine, get thee from my sight,
But I will after thee, and once againe
When I haue borne my father to his Tent,
Ile trie my fortune better with thee yet.
[*Exet yoong* CLIFFORD *with his father.*

Alarmes againe, and then enter three or foure, bearing the Duke of BUCKINGHAM *wounded to his Tent.*

Alarmes still, and then enter the King and Queene

Queene. Away my Lord, and flie to London straight,
Make hast for vengeance comes along with them,
Come stand not to expostulate, lets go.
King. Come then faire Queene, to London let vs hast,
And sommon a Parlament with speede,
To stop the fury of these dyre euents.
[*Exet King and Queene.*

(Act. V. Scene III.)

Alarmes, and then a flourish, and enter the Duke of YORKE *and* RICHARD.

Yorke. How now boyes, fortunate this fight hath bene,
I hope to vs and ours, for Englands good,
And our great honour, that so long we lost,
Whilst faint-heart Henry did vsurpe our rights:
But did you see old Salsbury, since we
With bloodie mindes did buckle with the foe,
I would not for the losse of this right hand,
That ought but well betide that good old man.
Rich. My Lord, I saw him in the thickest throng.
Charging his Lance with his old weary armes,
And thrise I saw him beaten from his horse,
And thrise this hand did set him vp againe,
And still he fought with courage gainst his foes,
The boldest sprited man that ere mine eyes beheld.

Enter SALSBURY *and* WARWICKE.

Edward. See noble father, where they both do come,
The onely props vnto the house of Yorke.
Sals. Well hast thou fought this day, thou valiant Duke,
And thou braue bud of Yorkes encreasing house,
The small remainder of my weary life,
I hold for thee, for with thy warlike arme,
Three times this day thou hast preseru'd my life.
Yorke. What say you Lords, the King is fled to London?
There as I here to hold a Parlament.
What saies Lord Warwicke, shall we after them?
War. After them, nay before them if we can.
Now by my faith Lords, twas a glorious day,
Saint Albones battaile wonne by famous Yorke,
Shall be eternest in all age to come.
Sound Drummes and Trumpets, and to London all,
And more such daies as these to vs befall.
[*Exet omnes.*

FINIS.

SECOND PART

OF

KING HENRY VI.

DRAMATIS PERSONÆ.

KING HENRY THE SIXTH.
HUMPHREY, DUKE OF GLOSTER, his Uncle.
CARDINAL BEAUFORT, Bishop of Winchester.
RICHARD PLANTAGENET, Duke of York.
EDWARD and RICHARD, his Sons.
DUKE OF SOMERSET, } of the King's Party.
DUKE OF SUFFOLK, }
DUKE OF BUCKINGHAM, }
LORD CLIFFORD, and his Son, }
EARL OF SALISBURY, } of the York Faction.
EARL OF WARWICK, }
LORD SCALES, Governor of the Tower.
LORD SAY.
SIR HUMPHREY STAFFORD, and his Brother.
SIR JOHN STANLEY.
WALTER WHITMORE.
A Sea-Captain, Master, and Master's Mate.
Two Gentlemen, Prisoners with SUFFOLK. VAUX.
HUME and SOUTHWELL, Priests.
BOLINGBROKE, a Conjurer. A Spirit raised by him.
THOMAS HORNER, an Armourer.
PETER, his Man.
Clerk of Chatham. Mayor of St.-Alban's.
SIMPCOX, an Impostor. Two Murderers.
JACK CADE.
GEORGE, JOHN, DICK, SMITH, the Weaver, MICHAEL, &c., Cade's Followers.
ALEXANDER IDEN, a Kentish Gentleman.

MARGARET, Queen to King Henry.
ELEANOR, Duchess of Gloster.
MARGERY JOURDAIN, a Witch. Wife to SIMPCOX.

Lords, Ladies, and Attendants; Herald; Petitioners, Aldermen, a Beadle, Sheriff, and Officers; Citizens, Prentices, Falconers, Guards, Soldiers, Messengers, &c.

SCENE, in various Parts of England. [1]

[1]) Das Personenverzeichniss fehlt in den alten Ausgaben und wurde zuerst von Rowe (1709) ergänzt.

ACT I.

SCENE I.

London. A Room of State in the Palace.

Flourish of Trumpets: then hautboys. Enter, on one side, King HENRY, *Duke of* GLOSTER, SALISBURY, WARWICK, *and Cardinal* BEAUFORT; *on the other, Queen* MARGARET, *led in by* SUFFOLK; YORK, SOMERSET, BUCKINGHAM, *and others, following.*

Suf. As by your high imperial majesty
I had in charge at my depart for France,
As procurator to your excellence,
To marry princess Margaret for your grace;
So,[2] in the famous ancient city, Tours,
In presence of the kings of France and Sicil,
The dukes of Orleans, Calaber, Bretaigne, and Alençon,
Seven earls, twelve barons, and twenty reverend bishops,
I have perform'd my task, and was espous'd:
And humbly now upon my bended knee,
In sight of England and her lordly peers,
Deliver up my title in the queen[3]
To your most gracious hands, that[4] are the substance
Of that great shadow I did represent;
The happiest gift that ever marquess gave,
The fairest queen that ever king receiv'd.

K. Hen. Suffolk, arise. — Welcome, queen Margaret:
I can express no kinder sign of love,
Than this kind kiss. — O Lord! that lends me life,
Lend me a heart replete with thankfulness;
For thou hast given me, in this beauteous face,
A world of earthly blessings to my soul,
If sympathy of love unite our thoughts.

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2) Das *So*, mit welchem der Nachsatz beginnt, entspricht dem *As*, das den Vordersatz anfängt: *As I had in charge — — so I have perform'd my task.*

3) das Anrecht, das er auf den Besitz Margarethens durch die Procurationsvermählung sich erworben hatte.

4) *that* bezieht sich auf ein in *your hands* steckendes *you*: Suffolk hatte bei der Vermählung in Tours nur den Schatten Heinrichs vorgestellt.

Q. Mar. Great king of England, and my gracious lord,
The mutual [5] conference that my mind hath had
By day, by night, waking, and in my dreams,
In courtly company, or at my beads,
With you mine alderliefest [6] sovereign,
Makes me the bolder to salute my king
With ruder terms, [7] such as my wit affords,
And over-joy of heart doth minister.

K. Hen. Her sight did ravish, but her grace in speech,
Her words y-clad with wisdom's majesty,
Makes me from wondering fall to weeping joys; [8]
Such is the fulness of my heart's content.
Lords, with one cheerful voice welcome my love.

All. [9] Long live queen Margaret, England's happiness!

Q. Mar. We thank you all. [*Flourish.*

Suf. My lord protector, so it please your grace,
Here are the articles of contracted peace,
Between our sovereign, and the French king Charles,
For eighteen months [10] concluded by consent.

Glo. [*Reads.*] „Imprimis: It is agreed between the French king, Charles, and William de la Poole, marquess of Suffolk, ambassador for Henry king of England, that the said Henry shall espouse the lady Margaret, daughter unto Reignier king of Naples, Sicilia, and Jerusalem; and crown her queen of England ere the thirtieth of May next ensuing. — Item, — That the duchy of Anjou and the country of Maine shall be released and delivered to the king her father" —

K. Hen. Uncle, how now? [11]

Glo. Pardon me, gracious lord;
Some sudden qualm hath struck me at the heart,
And dimm'd mine eyes, that I can read no further.

K. Hen. Uncle of Winchester, I pray, read on.

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5) *mutual* ist hier nicht = gegenseitig, sondern wie oft bei Sh. = innig, mit Einverständniss begabt.

6) *alderliefest*, das Steevens richtig mit *dearest of all* erklärt, ist ein Ueberbleibsel aus dem ältern Englisch. Chaucer hatte noch mehrere Zusammensetzungen mit *alder* d. h. *of all*; so *alderfirst*, *alderlast*, *alderbest*, während Sh.'s Zeitgenossen nur noch *alderliefest* kennen.

7) *ruder terms* = schlichtere, kunstlosere Ausdrücke, als der König sie gebraucht hat.

8) *weeping joys* = Freudenthränen, eigentlich Freude, die sich in Thränen äussert.

9) Die Fol. hat hier die Bühnenweisung *All kneel.*

10) In den Qs. *Till term of eighteen months be full expired*, ein Vers, den die Fol. erst weiterhin hat.

11) Der König fragt den Herzog von Gloster, was ihm zustosse, da er so plötzlich mitten in der Vorlesung innehält. — Die Qs. hatten vorher die Bühnenweisung: *Duke Humphrey lets it fall.*

Win. Item, — „It is further agreed between them, — that the duchies of Anjou and Maine [12] shall be released and delivered over to the king her father; and she sent over of the king of England's own proper cost and charges, without having any dowry."

K. Hen. They please us well. — Lord marquess, kneel down:
We here create thee the first duke of Suffolk,
And girt thee with the sword. — Cousin of York,
We here discharge your grace from being regent
I' the parts of France, till term of eighteen months
Be full expir'd. — Thanks, uncle Winchester,
Gloster, York, Buckingham, Somerset,
Salisbury, and Warwick, [13]
We thank you all for this great favour done,
In entertainment to my princely queen.
Come, let us in; and with all speed provide
To see her coronation be perform'd. [*Exeunt King, Queen, and* Suffolk.

Glo. Brave peers of England, pillars of the state,
To you duke Humphrey must unload his grief,
Your grief, the common grief of all the land.
What! did my brother Henry spend his youth,
His valour, coin, and people, in the wars?
Did he so often lodge in open field,
In winter's cold, and summers parching heat,
To conquer France, his true inheritance?
And did my brother Bedford toil his wits,
To keep by policy what Henry got?
Have you yourselves, Somerset, Buckingham,
Brave York, Salisbury, and victorious Warwick,
Receiv'd deep scars in France and Normandy?
Or hath mine uncle Beaufort, and myself,
With all the learned council of the realm,
Studied so long, sat in the council-house
Early and late, debating to and fro
How France and Frenchmen might be kept in awe?
And hath his highness in his infancy

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12) Malone weist auf den Widerspruch hin, dass Winchester in dem Vortrage liest, *the dutchies of Anjou and Maine*, während Gloster vorher dieselben Worte *the dutchy of Anjou and the county of Maine* gelesen hatte. Es ist das vielleicht nicht, wie Malone annimmt, eine Nachlässigkeit Sh.'s, als vielmehr eine Andeutung, dass Winchester das von Gloster bereits Vorgelesene nur flüchtig und ungefähr wiederholt, wie er auch *delivered over* liest, wo Gloster nur *delivered* gelesen hatte.

13) So theilt die Fol. die vorhergehenden Verse ab. Die meisten Hgg. setzen dafür: *Cousin of York, we here discharge your grace || From being regent in the parts of France, || Till term of eighteen months be full expired. || Thanks, uncle Winchester, Gloster, York and Buckingham, || Somerset, Salisbury and Warwick.*

Been crown'd [14] in Paris, in despite of foes?
And shall these labours, and these honours, die?
Shall Henry's conquest, Bedford's vigilance,
Your deeds of war, and all our counsel, die?
O peers of England! shameful is this league:
Fatal this marriage; cancelling your fame,
Blotting your names from books of memory, [15]
Razing the characters of your renown,
Defacing monuments of conquer'd France,
Undoing all, as all had never been. [16]

Car. Nephew, what means this passionate discourse?
This peroration with such circumstance? [17]
For France, 't is ours; and we will keep it still.

Glo. Ay, uncle; we will keep it, if we can;
But now it is impossible we should.
Suffolk, the new-made duke that rules the roast, [18]
Hath given the duchy [19] of Anjou, and Maine,
Unto the poor king Reignier, whose large style
Agrees not with the leanness of his purse. [20]

Sal. Now, by the death of him that died for all,
These counties were the keys of Normandy. —
But wherefore weeps Warwick, my valiant son?

War. For grief, that they are past recovery;
For, were there hope to conquer them again,
My sword should shed hot blood, mine eyes no tears.
Anjou and Maine! myself did win them both;
Those provinces these arms of mine did conquer:
And are the cities that I got with wounds,
Deliver'd up again with peaceful words? [21]
Mort Dieu!

York. For Suffolk's duke, may he be suffocate, [22]

---

[14]) *Been* fügte zuerst Steevens vor *crowned*, wie die Fol. zweisylbig las, ein, während die frühern Hgg. seit Rowe in der vorigen Zeile *was* für *hath* setzten. — Die Krönung des jungen Heinrichs VI. kam in K. Henry VI. First Part (A. 4, Sc. 1) vor.

[15]) *books of memory* = Geschichtsbücher, Chroniken, Annalen. — In Verbindung damit ist das folgende *characters of your renown* aufzufassen.

[16]) Alles vernichtend, als ob es früher nie dagewesen wäre.

[17]) *circumstance* = überflüssige Zuthat, Weitschweifigkeit.

[18]) *roast* = Braten, steht in der Redensart *to rule the roast* = regieren, für Bratspiess: der den Bratspiess zu wenden hat.

[19]) So die Fol. — Manche Hgg. entlehnen aus den Qs. dafür *dutchies*.

[20]) Sh. hatte hier Holinshed vor Augen: *for King Regner, her father, for all his long style, had too short a purse to send his daughter honourably to the king her spouse.*

[21]) *wounds* und *words* sind einander auch im Gleichklange gegenübergestellt.

[22]) Wortspiel zwischen *Suffolk* und *suffocate*, letzteres die von Sh. bei Verben auf *—ate* häufig gebrauchte Participialform für *suffocated*.

That dims the honour of this warlike isle!
France should have torn and rent my very heart,
Before I would have yielded to this league.
I never read but England's kings have had
Large sums of gold, and dowries, with their wives;
And our king Henry gives away his own,
To match with her that brings no vantages.

Glo. A proper jest, and never heard before,
That Suffolk should demand a whole fifteenth,
For costs and charges in transporting her! [23]
She should have stay'd in France, and starv'd in France,
Before —

Car. My lord of Gloster, now you grow too hot.
It was the pleasure of my lord the king.

Glo. My lord of Winchester, I know your mind:
'T is not my speeches that you do mislike,
But 't is my presence that doth trouble ye.
Rancour will out: Proud prelate, in thy face
I see thy fury. If I longer stay,
We shall begin our ancient bickerings. [24] —
Lordings, farewell; and say, when I am gone, [25]
I prophesied, France will be lost ere long. [*Exit.*

Car. So, there goes our protector in a rage.
'T is known to you he is mine enemy;
Nay, more, an enemy unto you all,
And no great friend, I fear me, to the king.
Consider, lords, he is the next of blood,
And heir apparent to the English crown:
Had Henry got an empire by his marriage,
And all the wealthy kingdoms of the west,
There 's reason he should be displeas'd at it.
Look to it, lords: let not his smoothing words
Bewitch your hearts; be wise, and circumspect.
What though the common people favour him,
Calling him „Humphrey the good Duke of Gloster;"
Clapping their hands, and crying with loud voice —
„Jesu maintain your royal excellence!"
With — „God preserve the good duke Humphrey!"

---

23) Sh. entlehnte diese Notiz aus Holinshed: *for the fetching of her the marquess of Suffolk demanded a whole fifteenth in open parliament*, d. h. ein Fünfzehntel der Besteuerung des Volkes.

24) solches Handgemenge oder Scharmützel, wie es in K. Henry VI. First Part (A. 1, Sc. 3) geschildert war. — *bickering* = Hader, Scharmützel, gebraucht Holinshed öfter.

25) gedenkt, wenn ich todt bin, meiner Prophezeiung, dass Frankreich uns in Kurzem verloren gehen wird.

I fear me, lords, for all this flattering gloss,
He will be found a dangerous protector.

Buck. Why should he then protect our sovereign,
He being of age to govern of himself? —
Cousin of Somerset, join you with me,
And all together,[26] with the duke of Suffolk,
We 'll quickly hoise duke Humphrey from his seat.

Car. This weighty business will not brook delay;
I 'll to the duke of Suffolk presently. [*Exit.*

Som. Cousin of Buckingham, though Humphrey's pride,
And greatness of his place be grief to us,
Yet let us watch the haughty cardinal.
His insolence is more intolerable
Than all the princes' in the land beside:
If Gloster be displac'd, he 'll be protector.

Buck. Or thou, or I, Somerset,[27] will be protector,
Despite duke Humphrey, or the cardinal. [*Exeunt* Buckingham *and* Somerset.

Sal. Pride went before, ambition follows him.[28]
While these do labour for their own preferment,
Behoves it us to labour for the realm.
I never saw but Humphrey, duke of Gloster,
Did bear him like a noble gentleman.[29]
Oft have I seen the haughty cardinal,
More like a soldier, than a man o' the church,
As stout and proud, as he were lord of all,
Swear like a ruffian, and demean himself[30]
Unlike the ruler of a common-weal. —
Warwick, my son, the comfort of my age,
Thy deeds, thy plainness, and thy house-keeping,[31]
Hath won the greatest favour of the commons,
Excepting none but good duke Humphrey,[32]
And, brother York, thy acts in Ireland,

---

26) Die Fol. liest *altogether*, wie sie öfter für *all together* hat.

27) *Somerset* gehört zu *thou*, neben dem es eigentlich stehen sollte.

28) Das Sprichwort, an das hier erinnert wird, lautet eigentlich: *Pride goeth before, and shame followeth.* — Hier sind jedoch unter *pride* Suffolk und Cardinal Winchester, unter *ambition* Buckingham und Somerset verstanden.

29) Ich sah stets den Herzog von Gloster sich als einen wahren Edelmann benehmen.

30) Es kann hier, wie an einer andern Stelle, in Comedy of Errors (A. 4, Sc. 3) *Antipholus is mad, else would he never so demean himself* zweifelhaft erscheinen, ob Sh. *to demean one'sself* = sich benehmen, oder, mit bösem Nebensinn = sich herabwürdigen, gebraucht.

31) Dein häusliches, wirthschaftlich sparsames Leben.

32) d. h. nur der Herzog von Gloster erfreut sich noch grösserer Gunst bei den Gemeinen als Du. — *Humphrey* ist vielleicht dreisylbig *(Humpherey)* zu lesen.

In bringing them [33] to civil discipline;
Thy late exploits, done in the heart of France,
When thou wert regent for our sovereign,
Have made thee fear'd and honour'd of the people. —
Join we together, for the public good,
In what we can to bridle and suppress
The pride of Suffolk, and the cardinal,
With Somerset's and Buckingham's ambition; [34]
And, as we may, cherish duke Humphrey's deeds,
While they do tend [35] the profit of the land.

War. So God help Warwick, as he loves the land,
And common profit of his country. [36]

York. And so says York, for he hath greatest cause.

Sal. Then let 's make haste away, and look unto the main.

War. Unto the main! [37] O father, Maine is lost;
That Maine, which by main force Warwick did win,
And would have kept, so long as breath did last:
Main chance, father, you meant; but I meant Maine,
Which I will win from France, or else be slain.

[*Exeunt* WARWICK *and* SALISBURY.

York. Anjou and Maine are given to the French;
Paris is lost: the state of Normandy
Stands on a tickle [38] point, now they are gone.
Suffolk concluded on the articles,
The peers agreed, and Henry was well pleas'd,
To change two dukedoms for a duke's fair daughter.
I cannot blame them all: What is 't to them?
'T is thine [39] they give away, and not their own.
Pirates may make cheap pennyworths of their pillage,
And purchase friends, and give to courtezans,
Still revelling, like lords, till all be gone;
Whileas the silly [40] owner of the goods

---

33) *them* bezieht sich auf *Ireland* oder eigentlich auf das darin liegende *the Irish.* — Nach der Geschichte war jedoch der Herzog von York erst vier Jahre später Vicekönig von Irland.

34) Vgl. oben Anm. 28.

35) *to tend* = bezwecken, erstreben, als transitives Verbum.

36) *country* ist dreisylbig *(countery)* zu lesen.

37) Wortspiel zwischen *main* = Hauptsache, und *Maine,* der französischen Provinz des Namens.

38) *tickle* = unsicher, locker. So in Soliman and Perseda: *the rest by turning of my tickle wheel.* — Das folgende *now they are gone* bezieht sich auf *Anjou and Maine* und auf *Paris.*

39) Mit *thine* redet York sich selbst an, da er vermöge seines Erbanspruches sich Rechnung auf den Besitz Englands und Frankreichs machte.

40) *silly* = harmlos, unschuldig. — *whileas* für das einfache *while,* wie Sh. *whereas* und *whenas* für *where* und *when* gebraucht.

Weeps over them, and wrings his hapless hands,
And shakes his head, and trembling stands aloof,
While all is shar'd, and all is borne away,
Ready to starve, and dare not touch his own:
So York must sit, and fret, and bite his tongue,
While his own lands are bargain'd for, and sold.
Methinks, the realms of England, France, and Ireland,
Bear that proportion to my flesh and blood,
As did the fatal brand Althea burn'd,
Unto the prince's heart of Calydon. [41]
Anjou and Maine, both given unto the French!
Cold news for me; for I had hope of France,
Even as I have of fertile England's soil.
A day will come when York shall claim his own;
And therefore I will take the Nevils' parts, [42]
And make a show of love to proud duke Humphrey,
And, when I spy advantage, claim the crown,
For that 's the golden mark I seek to hit.
Nor shall proud Lancaster usurp my right,
Nor hold the sceptre in his childish fist,
Nor wear the diadem upon his head,
Whose church-like humours fit not for a crown. [43]
Then, York, be still awhile, till time do serve:
Watch thou, and wake, when others be asleep,
To pry into the secrets of the state,
Till Henry, surfeiting in joys of love,
With his new bride, and England's dear-bought queen,
And Humphrey with the peers be fall'n at jars:
Then will I raise aloft the milk-white rose, [44]
With whose sweet smell the air shall be perfum'd,
And in my standard bear the arms of York,
To grapple with the house of Lancaster;
And, force perforce, I 'll make him yield the crown,
Whose bookish rule hath pull'd fair England down. [*Exit.*

---

41) Die Reiche England, Frankreich und Irland, deren Besitz nun bedroht ist, stehen zu Gloster's Dasein in so innigem Verhältnisse, wie der Feuerbrand, den die Althea aus den Flammen rettete und aufbewahrte, zu dem Leben ihres Sohnes Meleager, des Fürsten von Calydon, stand. — *of Calydon* gehört zu *prince's.*

42) Unter den *Nevils* versteht er die Grafen Salisbury und Warwick, von denen der erstere, wie York selbst, eine Frau aus dem Hause der Nevils geheirathet hatte.

43) Heinrich VI. ist wegen seiner Neigung zu einem beschaulichen, frommen Leben eher zu einem Geistlichen, als zu einem Könige geeignet. — In demselben Sinne spricht er nachher von Heinrich's *bookish rule.*

44) Die weisse Rose, welche die Yorks als Abzeichen ihrer Partei gewählt, im Gegensatz zu der rothen Rose der Lancasters. Vgl. K. Henry VI. First Part (A. 2, Sc. 4).

SCENE II.

The Same. A Room in the Duke of Gloster's House.

Enter Gloster *and the Duchess.*

Duch. Why droops my lord, like over-ripen'd corn,
Hanging the head at Ceres' plenteous load?
Why doth the great duke Humphrey knit his brows,
As frowning at the favours of the world?
Why are thine eyes fix'd to the sullen earth,
Gazing on that which seems to dim thy sight?
What seest thou there? king Henry's diadem,
Enchas'd with all the honours of the world?
If so, gaze on, and grovel on thy face,
Until thy head be circled with the same.
Put forth thy hand; reach at the glorious gold. —
What, is 't too short? I 'll lengthen it with mine;
And, having both together heav'd it up,
We 'll both together lift our heads to heaven,
And never more abase our sight so low,
As to vouchsafe one glance unto the ground.

Glo. O Nell! sweet Nell, if thou dost love thy lord,
Banish the canker of ambitious thoughts:
And may that thought, when I imagine ill [1]
Against my king and nephew, virtuous Henry,
Be my last breathing in this mortal world.
My troublous dream this night doth make me sad.

Duch. What dream'd my lord? tell me, and I 'll requite it
With sweet rehearsal of my morning's dream. [2]

Glo. Methought, this staff, mine office-badge in court, [3]
Was broke in twain: by whom, I have forgot,
But, as I think, it was by the cardinal;
And on the pieces of the broken wand
Were plac'd the heads of Edmond Duke of Somerset,
And William de la Poole, first duke of Suffolk.
This was my dream: what it doth bode, God knows.

Duch. Tut! this was nothing but an argument,
That he that breaks a stick of Gloster's grove,
Shall lose his head for his presumption.
But list to me, my Humphrey, my sweet duke:

---

1) wenn ich Uebles ersinne oder denke gegen meinen König.

2) Der Morgentraum wird als ein angenehmer, günstiger, dem ängstlichen Traume der Nacht entgegengesetzt, wie *sweet* dem *troublous*.

3) Der Stab ist das Abzeichen des Amtes, mit welchem Gloster am Hofe erschien.

Methought, I sat in seat of majesty,
In the cathedral church of Westminster,
And in that chair where kings and queens were [4] crown'd;
Where Henry, and dame Margaret, kneel'd to me,
And on my head did set the diadem.

Glo. Nay, Eleanor, then must I chide outright.
Presumptuous dame! ill-nurtur'd [5] Eleanor!
Art thou not second woman in the realm,
And the protector's wife, belov'd of him?
Hast thou not worldly pleasure at command,
Above the reach or compass of thy thought?
And wilt thou still be hammering treachery, [6]
To tumble down thy husband, and thyself,
From top of honour to disgrace's feet?
Away from me, and let me hear no more.

Duch. What, what, my lord! are you so choleric
With Eleanor, for telling but her dream?
Next time I 'll keep my dreams unto myself,
And not be check'd. [7]

Glo. Nay, be not angry, I am pleas'd again.

Enter a Messenger.

Mess. My lord protector, 't is his highness' pleasure,
You do prepare to ride unto St. Alban's,
Whereas [8] the king and queen do mean to hawk.

Glo. I go. — Come, Nell; thou wilt ride with us?

Duch. Yes, my good lord, I 'll follow presently.

[*Exeunt* Gloster *and Messenger.*

Follow I must; I cannot go before,
While Gloster bears this base and humble mind.
Were I a man, a duke, and next of blood,
I would remove these tedious stumbling-blocks,
And smooth my way upon their headless necks:
And, being a woman, I will not be slack
To play my part in fortune's pageant. [9]
Where are you there? Sir [10] John! nay, fear not, man,
We are alone; here 's none but thee, and I.

---

4) So die Fol. Manche Hgg. entlehnen dafür *are* aus den Qs.

5) *ill-nurtured* = schlechtgeartet, bösartig.

6) *to hammer* mit dem Accusativ = über etwas grübeln, etwas ausdenken. So in Lodge's Drama Wounds of Civil War: *whose heart doth hammer nought but mutinies.*

7) ich will mich keinen Verweisen aussetzen, indem ich meine Träume wieder erzähle.

8) *whereas* für *where.* Vgl. A. 1, Sc. 1, Anm. 40.

9) In dem Schaugepränge der Fortuna will auch die Herzogin die ihr bestimmte Rolle spielen. — *pageant* scheint dreisylbig *(pagĕant)* lauten zu müssen.

10) Mit *Sir* wurden die Priester angeredet, und als solchen fand Sh. den Hume schon bei Holinshed bezeichnet: *John Hum, priest.*

Enter Hume.

Hume. Jesus preserve your royal majesty!

Duch. What say'st thou? majesty! I am but grace. [11]

Hume. But, by the grace of God, and Hume's advice,
Your grace's title shall be multiplied.

Duch. What say'st thou, man? hast thou as yet conferr'd
With Margery Jourdain, the cunning witch,
And Roger Bolingbroke, the conjurer?
And will they undertake to do me good?

Hume. This they have promised, — to show your highness
A spirit rais'd from depth of under ground,
That shall make answer to such questions,
As by your grace shall be propounded him.

Duch. It is enough: I 'll think upon the questions.
When from Saint Alban's we do make return,
We 'll see these things effected to the full.
Here, Hume, take this reward; make merry, man,
With thy confederates in this weighty cause. [*Exit* Duchess.

Hume. Hume must make merry with the duchess' gold,
Marry, and shall. But how now, Sir John Hume?
Seal up your lips, and give no words but — mum:
The business asketh silent secrecy.
Dame Eleanor gives gold to bring the witch:
Gold cannot come amiss, were she a devil.
Yet have I gold, flies from another coast:
I dare not say, from the rich cardinal,
And from the great and new-made duke of Suffolk;
Yet I do find it so: for, to be plain,
They, knowing dame Eleanor's aspiring humour,
Have hired me to undermine the duchess,
And buz these conjurations in her brain. [12]
They say, a crafty knave does need no broker; [13]
Yet am I Suffolk and the cardinal's broker. [14]
Hume, if you take not heed, you shall go near
To call them both a pair of crafty knaves.
Well, so it stands; and thus, I fear, at last,

---

11) Der Herzogin gebührt nur die Anrede *your grace*, nicht *your majesty*.

12) Suffolk und Winchester haben den Hume angestiftet, dass er der Herzogin von Gloster den Gedanken zu solchen Geisterbeschwörungen eingeben, ihn ihr gleichsam in's Gehirn summen möchte.

13) Eine sprichwörtliche Redensart, die auch sonst vorkommt. So in A Knack to know a Knave (1594) *Some will say || A crafty knave needs no broker, || But here's a crafty knave and a broker too.*

14) scil. *the broker of Suffolk and of the cardinal.*

Hume's knavery will be the duchess' wrack,
And her attainture will be Humphrey's fall.
Sort how it will, [15] I shall have gold for all. [*Exit.*

SCENE III.

The Same. A Room in the Palace.

Enter PETER, *and others, with petitions.* [1]

1 Pet. My masters, let 's stand close: my lord protector will come this way by and by, and then we may deliver our supplications in the quill. [2]

2 Pet. Marry, the Lord protect him, for he 's a good man! Jesu bless him!

Enter SUFFOLK *and Queen* MARGARET.

1 Pet. Here 'a comes, methinks, and the queen with him. I 'll be the first, sure.

2 Pet. Come back, fool! this is the duke of Suffolk, and not my lord protector.

Suf. How now, fellow? wouldst anything with me?

1 Pet. I pray, my lord, pardon me: I took ye for my lord protector.

Q. Mar. „To my lord protector!" are your supplications to his lordship? Let me see them. What is thine?

1 Pet. Mine is, an 't please your grace, against John Goodman, my lord cardinal's man, for keeping my house, and lands, and wife and all, from me.

Suf. Thy wife too? that is some wrong indeed. — What 's yours? — What 's here? [*Reads.*] „Against the duke of Suffolk, for enclosing the commons of Melford." [3] — How now, sir knave?

2 Pet. Alas! Sir, I am but a poor petitioner of our whole township.

Peter. [*Presenting his petition.*] Against my master, Thomas Horner, for saying, that the duke of York was rightful heir to the crown.

Q. Mar. What say'st thou? Did the duke of York say, he was rightful heir to the crown?

---

15) Mag es sich fügen, wie es wolle. So in Much Ado about Nothing (A. 4, Sc. 1) *if it sort not well.*

1) Die alte Bühnenweisung der Fol. lautet *Enter three or four Petitioners, the Armourer's man being one.*

2) *in the quill* = in die Feder dictirt, schriftlich — ein affectirt gesuchter Ausdruck, der hier komisch wirken soll. Vielleicht gebraucht der Supplicant aber das Wort missverständlich für irgend ein anderes, wie Peter in dem Text der Qs. bald nachher *usurer* für *usurper* sagt.

3) Der Herzog von Suffolk hatte eigenmächtig die Gemeindeweide zu Melford für seinen eigenen Bedarf einhegen lassen, und so eine Benutzung derselben von Seiten der übrigen Einwohner ausgeschlossen.

Pet. That my master [4] was? No, forsooth: my master said, that he [5] was; and that the king was an usurper.

Suf. Who is there? [*Enter Servants.*] — Take this fellow in, and send for his master with a pursuivant presently. — We 'll hear more of your matter before the king. [*Exeunt Servants with* PETER.

Q. Mar. And as for you, that love to be protected
Under the wings of our protector's grace,
Begin your suits anew, and sue to him. [*Tears the petition.*
Away, base cullions! — Suffolk, let them go.

All. Come, let 's be gone. [*Exeunt Petitioners.*

Q. Mar. My lord of Suffolk, say, is this the guise,
Is this the fashion in the court of England?
In this the government of Britain's isle,
And this the royalty of Albion's king?
What! shall king Henry be a pupil still,
Under the surly Gloster's governance?
Am I a queen in title and in style,
And must be made a subject to a duke?
I tell thee, Poole, when in the city Tours
Thou ran'st a tilt in honour of my love,
And stol'st away the ladies' hearts of France,
I thought king Henry had resembled thee,
In courage, courtship, and proportion;
But all his mind is bent to holiness.
To number *Ave-Maries* on his beads.
His champions are the prophets and apostles; [6]
His weapons, holy saws of sacred writ;
His study is his tilt-yard, and his loves
Are brazen images of canoniz'd [7] saints.
I would, the college of the cardinals
Would choose him pope, and carry him to Rome,
And set the triple crown upon his head:
That were a state fit for his holiness.

Suf. Madam, be patient; as I was cause
Your highness came to England, so will I
In England work your grace's full content.

Q. Mar. Beside the haughty protector, have we Beaufort,
The imperious churchman, Somerset, Buckingham,

---

4) *master* emendirt Tyrwhitt das *mistress* der Fol. Wahrscheinlich stand in der Handschrift eine Abbreviatur, die sich für Beides lesen liess.

5) Auf *he,* das hier den Herzog von York bedeutet, liegt der Nachdruck.

6) Statt im Turnier als Kämpfer zu Ehren einer Dame aufzutreten, liest er die Bücher der Propheten und die Briefe der Apostel in der Bibel.

7) *to canonize* betont Sh. bald auf der ersten, bald auf der zweiten Sylbe.

And grumbling York: and not the least of these,
But can do more in England than the king. [8]

Suf. And he of these that can do most of all,
Cannot do more in England than the Nevils:
Salisbury and Warwick are no simple peers.

Q. Mar. Not all these lords do vex me half so much,
As that proud dame, the lord protector's wife:
She sweeps it [9] through the court with troops of ladies,
More like an empress than duke Humphrey's wife.
Strangers in court do take her for the queen:
She bears a duke's revenues on her back, [10]
And in her heart she scorns our poverty.
Shall I not live to be aveng'd on her?
Contemptuous base-born callat as she is,
She vaunted 'mongst her minions t'other day,
The very train of her worst wearing-gown
Was better worth than all my father's lands,
Till Suffolk gave two dukedoms [11] for his daughter.

Suf. Madam, myself have lim'd a bush for her; [12]
And plac'd a quire of such enticing birds,
That she will light to listen to the lays,
And never mount to trouble you again.
So, let her rest, and, Madam, list to me;
For I am bold to counsel you in this.
Although we fancy not the cardinal,
Yet must we join with him, and with the lords,
Till we have brought duke Humphrey in disgrace.
As for the duke of York, this late complaint [13]
Will make but little for his benefit:
So, one by one, we 'll weed them all at last,
And you yourself shall steer the happy helm. [14]

---

[8]) und selbst der Geringste von diesen vermag mehr als der König.

[9]) *to sweep it* = eine Schleppe, einen Schweif bilden. Das Gefolge von Damen, das sie bei Hofe hinter sich hat, ist diese Schleppe.

[10]) Sie verschwendet die Einkünfte eines Herzogs auf ihre Kleidung.

[11]) Die Herzogthümer Anjou und Maine. Vgl. A. 1, Sc. 1, Anm. 19.

[12]) Die Metapher ist aus dem Vogelfang, wobei die Zweige eines Busches mit Vogelleim bestrichen werden und gezähmte Lockvögel in der Nähe mit ihrem Gesange den wilden Vogel um so eher verlocken, sich darauf niederzulassen.

[13]) Die Klage, welche Peter, der Diener des Waffenschmiedes Horner, vorher gegen seinen Herrn in Bezug auf das angebliche Thronrecht York's vorgebracht hatte, wird dem York auch keinen Nutzen bringen, wird ihn beim König schlecht empfehlen.

[14]) Das Steuerruder des Staats, der unter eurer Leitung glücklich sein wird.

Enter King HENRY, YORK, *and* SOMERSET; *Duke and Duchess of* GLOSTER, *Cardinal* BEAUFORT, BUCKINGHAM, SALISBURY *and* WARWICK.

K. Hen. For my part, noble lords, I care not which;
Or Somerset, or York, all 's one to me.
York. If York have ill demean'd himself in France,
Then let him be denay'd [15] the regentship.
Som. If Somerset be unworthy of the place,
Let York be regent; I will yield to him.
War. Whether your grace be worthy, yea, or no,
Dispute not that: York is the worthier.
Car. Ambitious Warwick, let thy betters speak.
War. The cardinal 's not my better in the field.
Buck. All in this presence are thy betters, Warwick.
War. Warwick may live to be the best of all.
Sal. Peace, son! — and show some reason, Buckingham,
Why Somerset should be preferr'd in this.
Q. Mar. Because the king, forsooth, will have it so.
Glo. Madam, the king is old enough himself
To give his censure. [16] These are no women's matters.
Q. Mar. If he be old enough, what needs your grace
To be protector of his excellence?
Glo. Madam, I am protector of the realm,
And at his pleasure will resign my place.
Suff. Resign it then, and leave thine insolence.
Since thou wert king, (as who is king but thou?)
The commonwealth hath daily run to wrack:
The Dauphin hath prevail'd beyond the seas,
And all the peers and nobles of the realm
Have been as bondmen to thy sovereignty.
Car. The commons hast thou rack'd; the clergy's bags
Are lank and lean with thy extortions.
Som. Thy sumptuous buildings, and thy wife's attire, [17]
Have cost a mass of public treasury.
Buck. Thy cruelty, in execution
Upon offenders, hath exceeded law,
And left thee to the mercy of the law.

---

15) *to denay*, eine ältere Form für *deny*, findet sich bei Sh. nur hier; doch hat er das substantivische *denay* in Twelfth-Night (A. 2, Sc. 4) *my love can give no place, bide no denay.*

16) *censure* = Urtheil, Meinung.

17) Vgl. oben Anm. 10.

Q. Mar. Thy sale of offices, and towns in France,
If they were known, as the suspect is great, [18]
Would make thee quickly hop without thy head.
[*Exit* GLOSTER. *The Queen drops her fan.*
Give me my fan: What, minion! can you not? [19]
[*Giving the Duchess a box on the ear.*
I cry you mercy, Madam: was it you?

Duch. Was 't I? yea, I it was, proud French-woman:
Could I come near your beauty with my nails,
I 'd set my ten commandments [20] in your face.

K. Hen. Sweet aunt, be quiet: 't was against her will.

Duch. Against her will! Good king, look to 't in time;
She 'll hamper thee, and dandle thee like a baby:
Though in this place most master wear no breeches,
She shall not strike dame Eleanor unreveng'd. [*Exit Duchess.*

Buck. Lord Cardinal, I will follow Eleanor,
And listen after Humphrey, how he proceeds:
She 's tickled now; her fume needs no spurs, [21]
She 'll gallop far enough to her destruction. [*Exit* BUCKINGHAM.

Re-enter GLOSTER.

Glo. Now, lords, my choler being over-blown
With walking once about the quadrangle, [22]
I come to talk of commonwealth affairs.
As for your spiteful false objections,
Prove them, and I lie open to the law;
But God in mercy so deal with my soul,
As I in duty love my king and country.
But, to the matter that we have in hand. —
I say, my sovereign, York is meetest man
To be your regent in the realm of France.

Suf. Before we make election, give me leave
To show some reason, of no little force,
That York is most unmeet of any man.

---

18) *suspect*, veraltet für *suspicion*: es waltet ein starker Argwohn oder Verdacht ob, dass Gloster mit den Würdenämtern einen Handel getrieben, und französische Städte an den Dauphin verkauft habe. — *they* bezieht sich auf *sale*, weil die Plurale *offices, and towns* dabei stehen.

19) Die Königin stellt sich, als habe sie eine ihrer Zofen zur Seite und als erkenne sie erst nachher, dass es die Herzogin von Gloster sei.

20) *ten commandments* = die zehn Gebote, wird auch von andern Dramatikern der Zeit scherzhaft = die zehn Finger, gebraucht. So in Westward hoe: *your harpy has set his ten commandments on my back.*

21) So die Fol., indem *tickled* dreisylbig *(tickeled)* zu lesen ist. Viele Hgg. ziehen die Lesart der zweiten Fol. *can need* für *needs* vor und adoptiren eben so unnöthig in der folgenden Zeile Pope's Emendation *fast* für *far*.

22) *quadrangle* ist der innere Hof, den die vier Flügel des königlichen Palastes bilden.

York. I 'll tell thee, Suffolk, why I am unmeet.
First, for I cannot flatter thee in pride:
Next, if I be appointed for the place,
My lord of Somerset will keep me here,
Without discharge, money, or furniture,
Till France be won into the Dauphin's hands.
Last time I danc'd attendance on his will, [23]
Till Paris was besieg'd, famish'd, and lost.

War. That can I witness: and a fouler fact
Did never traitor in the land commit.

Suf. Peace, headstrong Warwick!

War. Image of pride, why should I hold my peace?

Enter Servants of Suffolk, *bringing in* Horner *and* Peter. [24]

Suf. Because here is a man accus'd of treason:
Pray God, the duke of York excuse himself!

York. Doth any one accuse York for a traitor?

K. Hen. What mean'st thou, Suffolk? Tell me, what are these?

Suf. Please it your majesty, this is the man
That doth accuse his master of high treason.
His words were these: — that Richard, duke of York,
Was rightful heir unto the English crown,
And that your majesty was an usurper.

K. Hen. Say, man, were these thy words?

Hor. An 't shall please your majesty, I never said nor thought any such matter. God is my witness, I am falsely accused by the villain.

Pet. By these ten bones, [25] my lords, he did speak them to me in the garret one night, as we were scouring my lord of York's armour.

York. Base dunghill villain, and mechanical,
I 'll have thy head for this thy traitor's speech. —
I do beseech your royal majesty,
Let him have all the rigour of the law.

Hor. Alas! my lord, hang me, if ever I spake the words. My accuser is my prentice; and when I did correct him for his fault the other day, he did vow upon his knees he would be even with me. I have good witness of

---

23) Das letzte Mal, als es zu handeln galt, musste ich so lange hier müssig seinem Belieben aufwarten, bis Paris von den Franzosen belagert, ausgehungert und den Engländern verloren war.

24) Die alte Bühnenweisung lautet: *Enter Armourer and his man.*

25) *By these ten bones* = bei diesen zehn Fingern, eine Betheurung, welche in den Dramen vor und nach Sh. öfter vorkommt. Die Hgg. fügen die erklärende Bühnenweisung hinzu: *Holding up his hands.*

this: therefore, I beseech your majesty, do not cast away an honest man for a villain's accusation.

K. Hen. Uncle, what shall we say to this in law?

Glo. This doom, my lord, if I may judge.
Let Somerset be regent o'er the French,
Because in York this breeds suspicion;
And let these have a day appointed them
For single combat in convenient place;
For he hath witness of his servant's malice.
This is the law, and this duke Humphrey's doom. [26]

Som. I humbly thank your royal majesty.

Hor. And I accept the combat willingly.

Pet. Alas! my lord, I cannot fight: for God's sake, pity my case! the spite of man prevaileth against me. O, Lord have mercy upon me! I shall never be able to fight a blow. O Lord, my heart!

Glo. Sirrah, or you must fight or else be hang'd.

K. Hen. Away with them to prison; and the day
Of combat shall be the last of the next month. —
Come, Somerset, we 'll see thee sent away. [*Exeunt.*

SCENE IV.

The Same. The Duke of Gloster's Garden.

Enter Margery Jourdain, Hume, Southwell, *and* Bolingbroke. [1]

Hume. Come, my masters; the duchess, I tell you, expects performance of your promises.

Boling. Master Hume, we are therefore provided. Will her ladyship behold and hear our exorcisms? [2]

Hume. Ay; what else? fear you not her courage. [3]

Boling. I have heard her reported to be a woman of an invincible spirit: But it shall be convenient, master Hume, that you be by her aloft, while we be busy below; and so, I pray you, go in God's name, and leave us. [*Exit* Hume.] Mother Jourdain, be you prostrate, and grovel on the earth: — John Southwell, read you, and let us to our work.

---

[26]) Theobald fügte hier, mit der Zustimmung mancher Hgg., folgende zwei dem König zuertheilte Zeilen aus den Qs. ein: *Then be it so. My lord of Somerset,* || *We make your grace lord regent o'er the French.* — Nach der verbesserten Bearbeitung, wie die Fol. sie darbietet, sollte, abweichend von den Qs., jedoch Heinrich eine durchaus passive Rolle hier spielen und die Entscheidung ganz in die Hände Gloster's legen. Erst am Schluss der Scene tritt der König wieder hervor.

[1]) Die alte Bühnenweisung lautet *Enter the Witch, the two Priests, and Bolingbroke.*

[2]) *exorcism, exorcist* und *to exorcize* gebraucht Sh. von dem Heraufbeschwören der Geister, nicht von dem Bannen derselben.

[3]) Seid wegen ihres Muthes unbesorgt; fürchtet nicht, dass sie keinen Muth habe. So in Much Ado about Nothing (A. 3, Sc. 1) *fear not you my part of the dialogue.*

Enter Duchess above.

Duch. Well said,[4] my masters, and welcome all. To this geer; the sooner the better.

Boling. Patience, good lady; wizards know their times.
Deep night, dark night, the silent[5] of the night,
The time of night when Troy was set on fire;
The time when screech-owls cry, and ban-dogs howl,
And spirits walk, and ghosts break up their graves,
That time best fits the work we have in hand.
Madam, sit you, and fear not: whom we raise,
We will make fast within a hallow'd verge.

[*Here they perform the ceremonies belonging, and make the circle;* Bolingbroke, *or* Southwell, *reads,* Conjuro te &c. *It thunders and lightens terribly; then the Spirit riseth.*[6]

Spir. Adsum.

M. Jourd. Asmath!
By the eternal God, whose name and power
Thou tremblest at, answer that I shall ask;
For till thou speak thou shalt not pass from hence.

Spir. Ask what thou wilt. — That I had said and done![7]

Boling. First, of the king. What shall of him become?

Spir. The duke yet lives, that Henry shall depose;[8]
But him outlive, and die a violent death.

[*As the Spirit speaks,* Southwell *writes the answer.*

Boling. What fates await[9] the duke of Suffolk?

Spir. By water shall he die, and take his end.

Boling. What shall befall the duke of Somerset?

Spir. Let him shun castles:
Safer shall he be upon the sandy plains,
Than where castles mounted stand.
Have done, for more I hardly can endure.

---

4) *well said* = brav! Auch ohne Beziehung auf etwas Gesprochenes.

5) *silent,* das hier substantivisch steht, ist eigentlich das Adjectiv im Neutrum, = der vorzugsweise stille Theil der Nacht, die tiefste Nacht.

6) Die Bühnenweisung ist aus der Fol.; ihr zufolge wird es in das Belieben der Schauspieler gestellt, ob Bolingbroke oder Southwell die lateinische Beschwörungsformel lese.

7) Der beschworene Geist, der nur mit Widerstreben Rede steht, spricht für sich den Wunsch aus, dass er erst fertig wäre mit den verlangten Aussagen.

8) Der Geist drückt sich doppelsinnig aus, je nachdem man entweder *that* oder *Henry* als Subjekt des relativen Satzes fassen will. Deshalb vergleicht auch York nachher diese Antwort mit dem ebenso doppelsinnigen Orakelspruch, der dem König Pyrrhus von Epirus ertheilt wurde. — Die folgende Bühnenweisung ist erst von den späteren Hggn. hinzugefügt.

9) So die Fol., von manchen Hggn. stillschweigend verändert in *fate awaits,* weil nachher in York's Wiederholung der Worte auch die Fol. so liest. Indess ist dort auch, abweichend von der Lesart hier, ein *Tell me* hinzugefügt.

Boling. Descend to darkness and the burning lake:
False fiend, avoid! [*Thunder and lightning. Spirit descends.*

Enter York *and* Buckingham, *hastily, with their Guards.*

York. Lay hands upon these traitors, and their trash. [10]
Beldame, I think, we watch'd you at an inch.
What! Madam, are you there? the king and commonweal
Are deeply indebted for this piece of pains:
My lord protector will, I doubt it not,
See you well guerdon'd for these good deserts.

Duch. Not half so bad as thine to England's king, [11]
Injurious duke, that threat'st where is no cause.

Buck. True, Madam, none at all. What call you this?
[*Showing her the papers.* [12]
Away with them! let them be clapp'd up close,
And kept asunder. — You, Madam, shall with us:
Stafford, take her to thee. — [*Exit Duchess from above.*
We 'll see your trinkets here all forth-coming;
All. — Away! [*Exeunt Guards, with* South., Boling., *&c.*

York. Lord Buckingham, methinks, you watch'd her well:
A pretty plot, well chosen to build upon! [13]
Now, pray, my lord, let 's see the devil's writ.
What have we here? [*Reads.*
„The duke yet lives, that Henry shall depose:
But him outlive, and die a violent death."
Why, this is just,
Aio te, Æacida, Romanos vincere posse.
Well, to the rest:
„Tell me, what fate awaits the duke of Suffolk? —
By water shall he die, and take his end." —
„What shall betide the duke of Somerset? [14] —
Let him shun castles;
Safer shall he be upon the sandy plains,
Than where castles mounted stand."
Come, come, my lords;

---

[10]) *trash* ist der Zauberapparat, den die Betrüger herbeigeschleppt hatten.

[11]) d. h. die Dienste, die Du dem König Heinrich geleistet hast.

[12]) Diese Bühnenweisung ist später hinzugefügt. *Papers* sind die Papiere, auf denen die Fragen der Herzogin und die Antworten des Geistes verzeichnet sind, welche York dann daraus abliest.

[13]) *plot* ist doppelsinnig, = Intrigue, der Anschlag gegen die Herzogin, und = Platz zum Bauen, für York und Buckingham, um Gloster zu stürzen.

[14]) Wie York schon vorher nicht ganz genau den Wortlaut der früheren Fragen wiederholt, so steht hier auch *betide* für das vorherige *befall.*

These oracles are hardly [15] attain'd,
And hardly understood.
The king is now in progress [16] towards Saint Alban's;
With him the husband of this lovely lady:
Thither go these news, as fast as horse can carry them;
A sorry breakfast for my lord protector.

Buck. Your grace shall give me leave, my lord of York,
To be the post, in hope of his [17] reward.

York. At your pleasure, my good lord. — Who 's within there, ho!

Enter a Servant.

Invite my lords of Salisbury, and Warwick,
To sup with me to-morrow night. — Away! [*Exeunt.*

ACT II.

SCENE I.

Saint Alban's.

Enter King HENRY, *Queen* MARGARET, [1] GLOSTER, *Cardinal, and* SUFFOLK, *with Falconers hollaing.*

Q. Mar. Believe me, lords, for flying at the brook, [2]
I saw not better sport these seven years' day:
Yet, by your leave, the wind was very high,
And, ten to one, old Joan had not gone out. [3]

K. Hen. But what a point, my lord, your falcon made,
And what a pitch [4] she flew above the rest! —
To see how God in all his creatures works!
Yes, man and birds are fain [5] of climbing high.

---

15) So die Fol. mit verständlichem Sinn: diese Orakelsprüche werden mit Noth erlangt und mit Noth verstanden. — Die meisten Hgg. lesen mit Theobald *hardily* für das erste *hardly*: diese Orakelsprüche sind dreist erlangt und mit Noth verstanden.

16) *progress* ist die technische Bezeichnung für die Reise eines englischen Königs in seinem Lande.

17) *his* bezieht sich auf *my lord protector*.

1) Die Bühnenweisung der Qs. lautet: *Enter the King and Queen with her hawk on her fist.*

2) *to fly at the brook* = auf Wasservögel Jagd machen, ein Ausdruck der Falkoniere, eigentlich = den Falken am Bach fliegen lassen.

3) *old Joan* ist der Name eines Jagdfalken, von dem zehn gegen eins zu wetten gewesen wäre, dass er bei so starkem Winde nicht die Fährte auf seinem Flug verloren hätte, nicht ganz weggeflogen wäre.

4) *point* und *pitch* sind ebenfalls Ausdrücke von der Falkenjagd; ersteres bezeichnet das Losschiessen des Jagdvogels auf seine Beute, letzteres den Höhepunkt, bis zu dem er aufsteigt.

5) *to be fain of* = etwas gerne thun, sich einer Sache freuen.

Suf. No marvel, an it like your majesty,
My lord protector's hawks do tower so well:
They know their master loves to be aloft, [6]
And bears his thoughts above his falcon's pitch.

Glo. My lord, 't is but a base ignoble mind,
That mounts no higher than a bird can soar.

Car. I thought as much: he 'd be above the clouds.

Glo. Ay, my lord cardinal; how think you by that?
Were it not good your grace could fly to heaven?

K. Hen. The treasury of everlasting joy! [7]

Car. Thy heaven is on earth; thine eyes and thoughts
Beat on [8] a crown, the treasure of thy heart:
Pernicious protector, dangerous peer,
That smooth'st it [9] so with king and commonweal!

Glo. What, cardinal, is your priesthood grown peremptory? [10]
Tantœne animis cœlestibus iræ?
Churchmen so hot? good uncle, hide such malice;
With such holiness can you do it? [11]

Suf. No malice, Sir; no more than well becomes
So good a quarrel, and so bad a peer.

Glo. As who, my lord?

Suf. Why, as you, my lord;
An 't like your lordly lord-protectorship.

Glo. Why, Suffolk, England knows thine insolence.

Q. Mar. And thy ambition, Gloster.

K. Hen. I pr'ythee, peace,
Good queen; and whet not on these furious peers,
For blessed are the peacemakers on earth. [12]

Car. Let me be blessed for the peace I make
Against this proud protector with my sword.

Glo. 'Faith, holy uncle, 'would 't were come to that! [*Aside to the Cardinal.*

Car. Marry, when thou dar'st. [*Aside.*

Glo. Make up no factious numbers for the matter;
In thine own person answer thy abuse. [*Aside.*

---

6) Steevens erinnert dabei an das alte Sprichwort: *high-flying hawks are fit for princes.*

7) Heinrich betrachtet den Himmel selbst als das Schatzhaus ewiger Freude.

8) *to beat on* steht hier, wie sonst *to hammer on* = sich mit etwas zu thun machen. So in Lyly's Drama The Maid's Metamorphosis: *with him whose restless thoughts do beat on thee.*

9) *to smooth it* = den glatten Schmeichler spielen.

10) *peremptory* betont Sh. bald auf der ersten, bald auf der zweiten Sylbe.

11) Der Vers ist unvollständig, aber der Sinn ist offenbar: Könnt Ihr bei solcher Frömmigkeit es über Euch gewinnen, so boshaft zu sein? Die Qs. haben dafür *Good uncle, can you do 't?*

12) Ein Spruch aus der Englischen Bibel. Evang. Matth. Cap. 5 Vers 9.

Car. Ay, where thou dar'st not peep: an if thou dar'st,
This evening on the east side of the grove. [*Aside.*

K. Hen. How now, my lords!

Car. Believe me, cousin Gloster, [13]
Had not your man put up the fowl so suddenly,
We had had more sport. — Come with thy two-hand sword. [*Aside to* Glo.

Glo. True, uncle.

Car. Are you advis'd? — the east side of the grove.

Glo. Cardinal, I am with you. [14] [*Aside.*

K. Hen. Why, how now, uncle Gloster!

Glo. Talking of hawking; nothing else, my lord. —
Now, by God's mother, priest, I 'll shave your crown
For this, or all my fence [15] shall fail. [*Aside.*

Car. *Medice teipsum:*
Protector, see to 't well, protect yourself. [*Aside.*

K. Hen. The winds grow high; so do your stomachs, lords.
How irksome is this music to my heart!
When such strings jar, what hope of harmony?
I pray, my lords, let me compound this strife.

Enter One, crying, „A Miracle!“ [16]

Glo. What means this noise?
Fellow, what miracle dost thou proclaim?

One. A miracle! a miracle!

Suf. Come to the king, and tell him what miracle.

One. Forsooth, a blind man at Saint Alban's shrine,
Within this half hour hath receiv'd his sight;
A man that ne'er saw in his life before.

K. Hen. Now, God be prais'd, that to believing souls
Gives light in darkness, comfort in despair!

Enter the Mayor of Saint Alban's, and his brethren; [17] *and* Simpcox, *borne between two persons in a chair; his wife and a great multitude following.*

Car. Here come the townsmen on procession,
To present your highness with the man.

---

13) Der Cardinal giebt sich das Ansehn, als spräche er mit Gloster von den Ereignissen der Falkenjagd, um den König nicht misstrauisch zu machen. So erfährt Heinrich nichts von dem verabredeten Zweikampf, wenn ihm auch der Hader der Beiden miteinander nicht entgeht.

14) So vertheilte Theobald die Reden, welche in der Fol. von *True, uncle* bis *with you* dem Gloster allein beigelegt werden. — *two-hand sword* ist dasselbe, was sonst *long sword* heisst = ein grosses Schwert, das man füglich mit beiden Händen aufhebt.

15) *fence* = Fechtkunst.

16) So die Fol. Viele Hgg. setzen dafür *Enter an Inhabitant of Saint Albans, crying, A Miracle.*

17) *his brethren* sind die Collegen des Mayor, die Aldermen von St. Albans. Nach der Bühnenweisung der Qs. erscheinen sie *with music.*

K. Hen. Great is his comfort in this earthly vale,
Although by his sight his sin be multiplied. [18]
Glo. Stand by, my masters; bring him near the king:
His highness' pleasure is to talk with him.
K. Hen. Good fellow, tell us here the circumstance,
That we for thee may glorify the Lord.
What! hast thou been long blind, and now restor'd?
Simp. Born blind, an 't please your grace.
Wife. Ay, indeed, was he.
Suf. What woman is this?
Wife. His wife, an 't like your worship.
Glo. Hadst thou been his mother, thou couldst have better told.
K. Hen. Where wert thou born?
Simp. At Berwick in the north, an 't like your grace.
K. Hen. Poor soul! God's goodness hath been great to thee:
Let never day nor night unhallow'd pass,
But still remember what the Lord hath done.
Q. Mar. Tell me, good fellow, cam'st thou here by chance,
Or of devotion, to this holy shrine?
Simp. God knows, of pure devotion; being call'd
A hundred times, and oft'ner, in my sleep,
By good Saint Alban; who said, — „Simpcox, [19] come;
Come, offer at my shrine, and I will help thee."
Wife. Most true, forsooth; and many time and oft
Myself have heard a voice to call him so.
Car. What! art thou lame?
Simp. Ay, God Almighty help me!
Suf. How cam'st thou so?
Simp. A fall off of a tree.
Wife. A plum-tree, master.
Glo. How long hast thou been blind?
Simp. O! born so, master.
Glo. What! and wouldst climb a tree?
Simp. But that in all my life, [20] when I was a youth.
Wife. Too true; and bought his climbing very dear.
Glo. 'Mass, thou lov'dst plums well, that wouldst venture so.

---

18) Insofern das ihm wiedergeschenkte Augenlicht bei ihm die Anreizungen zur Verführung vermehrt.

19) So verbessert Theobald das *Simon* der Fol., das nur ein Versehen sein kann, da der Mann Saunder Simpcox hiess.

20) Nur den einen Baum, in meinem ganzen Leben. — In *plum-tree* und *damsons* = Damascener Pflaumen, liegt eine frivole Anspielung auf die gekochten Pflaumen als eine gewöhnliche Kost in Bordellen. So in Measure for Measure (A. 2, Sc. 1) *longing (saving your honour's reverence) for stew'd prunes.*

Simp. Alas, master, my wife desir'd some damsons,
And made me climb with danger of my life.
Glo. A subtle knave; but yet it shall not serve. —
Let me see thine eyes: — wink now; — now open them. —
In my opinion yet thou seest not well.
Simp. Yes, Master, clear as day; I thank God, and Saint Alban.
Glo. Say'st thou me so? What colour is this cloak of?
Simp. Red, Master; red as blood.
Glo. Why, that 's well said. What colour is my gown of?
Simp. Black, forsooth; coal-black as jet.
K. Hen. Why then, thou know'st what colour jet is of?
Suf. And yet, I think, jet did he never see.
Glo. But cloaks, and gowns, before this day a many.
Wife. Never, before this day, in all his life.
Glo. Tell me, sirrah, what 's my name?
Simp. Alas! Master, I know not.
Glo. What 's his name? [21]
Simp. I know not.
Glo. Nor his?
Simp. No, indeed, Master.
Glo. What 's thine own name?
Simp. Saunder Simpcox, an if it please you, Master.
Glo. Then, Saunder, sit [22] there, the lyingest knave
In Christendom. If thou hadst been born blind,
Thou might'st as well have known all our names, as thus
To name the several colours we do wear.
Sight may distinguish of colours; but suddenly
To nominate them all, it is impossible. —
My lords, Saint Alban here hath done a miracle;
And would ye not think his cunning [23] to be great
That could restore this cripple to his legs again?
Simp. O, Master, that you could! [24]
Glo. My masters of Saint Alban's, have you not beadles in your town, and things called whips?
May. Yes, my lord, if it please your grace.
Glo. Then send for one presently.
May. Sirrah, go fetch the beadle hither straight. [*Exit an Attendant.*

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21) Der Nachdruck ruht auf *his*. Gloster deutet bei dieser Frage auf irgend einen Anwesenden hin.

22) Steevens fügte hinter *sit* ein *thou* ein.

23) *his cunning*, wobei das folgende *that* sich auf *his* bezieht, ist die Lesart der Qs. = die Kunde oder Geschicklichkeit dessen, der u. s. w. — Die Fol. liest *it cunning*, woraus Rowe *that cunning* machte.

24) wenn Ihr das doch könntet!

Glo. Now fetch me a stool hither by and by. [*A stool brought out.*] Now, sirrah, if you mean to save yourself from whipping, leap me over this stool, and run away.

Simp. Alas! Master, I am not able to stand alone:
You go about to torture me in vain.

Re-enter Attendant, and a Beadle with a whip.

Glo. Well, Sir, we must have you find your legs. Sirrah beadle, whip him till he leap over that same stool.

Bead. I will, my lord. — Come on, sirrah; off with your doublet quickly.

Simp. Alas! master, what shall I do? I am not able to stand.

[*After the Beadle hath hit him once, he leaps over the stool, and runs away; and the People follow and cry, „A Miracle!“*

K. Hen. O God! seest thou this, and bearest so long?

Q. Mar. It made me laugh to see the villain run.

Glo. Follow the knave, and take this drab away.

Wife. Alas! Sir, we did it for pure need.

Glo. Let them be whipp'd through every market town,
Till they come to Berwick, from whence they came.

[*Exeunt Mayor, Beadle, Wife, &c.*

Car. Duke Humphrey has done a miracle to-day.

Suf. True; made the lame to leap, and fly away.

Glo. But you have done more miracles than I;
You made in a day, my lord, whole towns to fly. [25]

Enter Buckingham.

K. Hen. What tidings with our cousin Buckingham?

Buck. Such as my heart doth tremble to unfold.
A sort of naughty persons, lewdly bent, [26]
Under the countenance and confederacy
Of lady Eleanor, the protector's wife,
The ringleader and head of all this rout,
Have practis'd dangerously against your state, [27]
Dealing with witches, and with conjurers:
Whom we have apprehended in the fact;
Raising up wicked spirits from under ground,
Demanding of king Henry's life and death,
And other of your highness' privy council, [28]
As more at large your grace shall understand.

---

[25]) Anspielung auf die französischen Städte, welche durch Suffolks Vermittelung bei der Vermählung der Königin den Franzosen herausgegeben wurden.

[26]) Eine Gesellschaft nichtsnutziger Leute von schlechter Gesinnung. So kommen *sort* = Haufe, in verächtlichem Sinne, und *lewdly* = schlecht, öfter vor.

[27]) *state* ist hier = der Thron Heinrichs.

[28]) *life and death* ist dem Sinne nach auch auf das Folgende zu beziehen: sie fragten nach Leben und Tod Anderer, die zum Geheimenrath Eurer Majestät gehören. Damit sind Suffolk und Somerset gemeint.

Car. And so, my lord protector, by this means
Your lady is forthcoming [29] yet at London.
This news, I think, hath turn'd your weapon's edge;
'T is like, my lord, you will not keep your hour. [30]

Glo. Ambitious churchman, leave to afflict my heart.
Sorrow and grief have vanquish'd all my powers;
And, vanquish'd as I am, I yield to thee,
Or to the meanest groom.

K. Hen. O God! what mischiefs work the wicked ones;
Heaping confusion on their own heads thereby.

Q. Mar. Gloster, see here the tainture of thy nest;
And look thyself be faultless, thou wert best.

Glo. Madam, for myself, to heaven I do appeal,
How I have lov'd my king, and commonweal;
And, for my wife, I know not how it stands.
Sorry I am to hear what I have heard;
Noble she is, but if she have forgot
Honour, and virtue, and convers'd with such
As, like to pitch, defile nobility, [31]
I banish her my bed and company.
And give her, as a prey, to law, and shame,
That hath dishonour'd Gloster's honest name.

K. Hen. Well, for this night, we will repose us here:
To-morrow toward London, back again,
To look into this business tho roughly,
And call these foul offenders to their answers;
And poise the cause in justice' equal scales,
Whose beam stands sure, whose rightful cause prevails. [*Flourish. Exeunt.*

SCENE II.

London. The Duke of York's Garden.

Enter York, Salisbury, *and* Warwick.

York. Now, my good lords of Salisbury and Warwick,
Our simple supper ended, give me leave,
In this close walk, to satisfy myself,
In craving your opinion of my title,
Which is infallible, [1] to England's crown.

Sal. My lord, I long to hear it at full.

---

29) d. h. vor Gericht erscheinend.

30) die zum Zweikampf mit dem Cardinal heimlich anberaumte Stunde.

31) Anspielung auf das bekannte Sprichwort, u. A. in Much Ado about Nothing (A. 3, Sc. 3) *They that touch pitch will be defiled.*

1) *which is infallible* bezieht sich auf *your opinion*, nicht auf *my title.*

War. Sweet York, begin; and if thy claim be good,
The Nevils are thy subjects to command.
York. Then thus: —
Edward the third, my lords, had seven sons:
The first, Edward the Black Prince, prince of Wales;
The second, William of Hatfield; and the third,
Lionel, duke of Clarence; next to whom
Was John of Gaunt, the duke of Lancaster.
The fifth was Edmund Langley, duke of York;
The sixth was Thomas of Woodstock, duke of Gloster;
William of Windsor was the seventh, and last.
Edward, the Black Prince, died before his father,
And left behind him Richard, his only son;
Who, after Edward the third's death, reign'd as king,
Till Henry Bolingbroke, duke of Lancaster,
The eldest son and heir of John of Gaunt,
Crown'd by the name of Henry [2] the fourth,
Seized on the realm; depos'd the rightful king;
Sent his poor queen to France, from whence she came,
And him to Pomfret; where, as all [3] you know,
Harmless Richard was murder'd traitorously.
War. Father, the duke hath told the truth;
Thus got the house of Lancaster the crown.
York. Which now they hold by force, and not by right;
For Richard, the first son's heir being dead,
The issue of the next son should have reign'd.
Sal. But William of Hatfield died without an heir.
York. The third son, duke of Clarence, from whose line
I claim the crown, had issue — Philippe, a daughter,
Who married Edmond Mortimer, earl of March,
Edmond had issue — Roger, earl of March:
Roger had issue — Edmond, Anne, and Eleanor.
Sal. This Edmond, in the reign of Bolingbroke,
As I have read, laid claim unto the crown;
And, but for Owen Glendower, had been king,
Who kept him in captivity till he died.
But to the rest.
York. His eldest sister, Anne,
My mother, being heir unto the crown,

---

2) Wie hie und da in K. Henry VI. First Part mag auch hier *Henry* dreisylbig zu lesen sein.

3) Mit *all* werden ebenfalls nur zwei Personen angeredet in K. Henry VI. Second Part (A. 3, Sc. 1) *Why then, good morrow, to you all, my lords.* — Die Qs. haben hier *as you both know.*

Married Richard, earl of Cambridge, who was son
To Edmond Langley, Edward the third's fifth son,[4]
By her I claim the kingdom: she was heir
To Roger, earl of March, who was the son
Of Edmond Mortimer, who married Philippe,
Sole daughter unto Lionel, duke of Clarence:
So, if the issue of the elder son
Succeed before the younger, I am king.

War. What plain proceeding is[5] more plain than this?
Henry doth claim the crown from John of Gaunt,
The fourth son; York claims it from the third.
Till Lionel's issue fails, his should not reign:
It fails not yet, but flourishes in thee,
And in thy sons, fair slips of such a stock.
Then, father Salisbury, kneel we together,
And, in this private plot,[6] be we the first,
That shall salute our rightful sovereign
With honour of his birthright to the crown.

Both. Long live our sovereign Richard, England's king!

York. We thank you, lords! But I am not your king,
Till I be crown'd, and that my sword be stain'd
With heart-blood of the house of Lancaster;
And that 's not suddenly to be perform'd,
But with advice, and silent secrecy.
Do you, as I do, in these dangerous days,
Wink at the duke of Suffolk's insolence,
At Beaufort's pride, at Somerset's ambition,
At Buckingham, and all the crew of them,
Till they have snar'd the shepherd of the flock,
That virtuous prince, the good duke Humphrey.
'T is that they seek: and they, in seeking that,
Shall find their deaths, if York can prophesy.

Sal. My lord, break we off: we know your mind at full.

War. My heart assures me, that the earl of Warwick
Shall one day make the duke of York a king.

York. And, Nevil, this I do assure myself,
Richard shall live to make the earl of Warwick
The greatest man in England but the king.

[*Exeunt.*

---

4) Die Fol. liest dafür *Who was to Edmond Langley,* || *Edward's the third's fifth son's son.*

5) Manche Hgg. lesen *proceedings are,* weil die Fol. *proceedings is* hat.

6) *private plot* = abgelegener, stiller Platz.

SCENE III.

The Same. A Hall of Justice.

Trumpets sounded. Enter King HENRY, *Queen* MARGARET, GLOSTER, YORK, SUFFOLK, *and* SALISBURY; *the Duchess of* GLOSTER, MARGERY JOURDAIN, SOUTHWELL, HUME, *and* BOLINGBROKE, *under guard.* [1]

K. Hen. Stand forth, dame Eleanor Cobham, Gloster's wife.
In sight of God, and us, your guilt is great:
Receive the sentence of the law, for sins
Such as by God's book are adjudg'd to death. —
You four, from hence to prison back again; [*To* JOURD., *&c.*
From thence, unto the place of execution:
The witch in Smithfield shall be burn'd to ashes,
And you three shall be strangled on the gallows. —
You, Madam, for [2] you are more nobly born,
Despoiled of your honour in your life, [3]
Shall, after three days' open penance done,
Live in your country here in banishment, [4]
With Sir John Stanley in the Isle of Man.

Duch. Welcome is banishment; welcome were my death.

Glo. Eleanor, the law, thou seest, hath judged thee:
I cannot justify whom the law condemns. —
[*Exeunt the Duchess, and the other Prisoners, guarded.*
Mine eyes are full of tears, my heart of grief.
Ah, Humphrey! this dishonour in thine age
Will bring thy head with sorrow to the ground. —
I beseech your majesty, give me leave to go;
Sorrow would solace, and mine age would ease. [5]

K. Hen. Stay, Humphrey duke of Gloster. Ere thou go,
Give up thy staff: Henry will to himself
Protector be; and God shall be my hope,
My stay, my guide, and lantern to my feet. [6]
And go in peace, Humphrey; no less belov'd,
Than when thou wert protector to thy king.

---

1) Die Bühnenweisung der Fol. ist: *Sound Trumpets. Enter the King and State, with Guard to banish the Duchess.*

2) *for* = *because.*

3) entkleidet der Ehre, die Ihr im Leben, vor der Welt, genossen habt.

4) *in banishment* ist Gegensatz zu *in your country:* Ihr sollt, obwohl in Eurem Vaterlande, doch wie in der Verbannung leben, Ihr sollt in Eurem eigenen Lande die Strafe der Verbannung erdulden.

5) Der Schmerz verlangt nach Trost, und mein Alter nach Ruhe.

6) Aus der Liturgie der Englischen Kirche: *a lantern to my feet, and a light to my path.*

Q. Mar. I see no reason why a king of years
Should be to be protected like a child. —
God and king Henry govern England's helm. [7]
Give up your staff, Sir, and the king his realm.

Glo. My staff? — here, noble Henry, is my staff;
As willingly do I the same resign,
As e'er thy father Henry made it mine:
And even as willingly at thy feet I leave it,
As others would ambitiously receive it.
Farewell, good king: when I am dead and gone,
May honourable peace attend thy throne. [*Exit.*

Q. Mar. Why, now is Henry king, and Margaret queen;
And Humphrey, duke of Gloster, scarce himself,
That bears so shrewd a maim: two pulls at once, —
His lady banish'd, and a limb lopp'd off;
This staff of honour raught: [8] — There let it stand,
Where it best fits to be, in Henry's hand.

Suf. Thus droops this lofty pine, and hangs his sprays;
Thus Eleanor's pride dies in her [9] youngest days.

York. Lords, let him go. [10] — Please it your majesty,
This is the day appointed for the combat;
And ready are the appellant and defendant,
The armourer and his man, [11] to enter the lists,
So please your highness to behold the fight.

Q. Mar. Ay, good my lord; for purposely therefore
Left I the court to see this quarrel tried.

K. Hen. O' God's name, see the lists and all things fit:
Here let them end it, and God defend the right!

York. I never saw a fellow worse bested, [12]
Or more afraid to fight, than is the appellant,
The servant of this armourer, my lords.

---

7) *helm* ist Johnson's Emendation für das *realm* der Fol., das sonst in lästiger Wiederholung zweimal stehen würde. Vgl. A. 1, Sc. 3, Anm. 14. — *king his realm* für *king's realm.*

8) *raught,* das Particip von *to reach,* in dessen älterer Bedeutung = *to snatch, to pull violently away.* So in Peele's Arraignment of Paris: *How Pluto raught queen Ceres' daughter thence.* — Andre leiten, weniger plausibel, *raught* von *to reave* her.

9) Die Commentatoren schwanken, ob *her* sich auf *Eleanor* oder auf *pride* beziehe. Wahrscheinlicher ist das erstere, sobald *youngest days* nicht, wie die Hgg. erklären = die Tage ihrer Jugend, als vielmehr = die der Zeit nach jüngsten, die letzten Tage, sein sollen.

10) Lasst den Herzog von Gloster gewähren, Ihr Herren, sprecht nicht mehr von ihm.

11) *defendant* geht auf *the armourer,* und *appellant* auf *his man.* — Vgl. A. 1, Sc. 3, Anm. 24.

12) *worse bested* = in schlimmer Verfassung, übler zugerichtet.

Enter, on one side, HORNER, *and his Neighbours, drinking to him so much that he is drunk; and he enters bearing his staff with a sand-bag fastened to it; a drum before him: at the other side,* PETER, *with a drum and a similar staff; accompanied by Prentices drinking to him.* [13]

1 Neigh. Here, neighbour Horner, I drink to you in a cup of sack. And fear not, neighbour, you shall do well enough.

2 Neigh. And here, neighbour, here 's a cup of charneco. [14]

3 Neigh. And here 's a pot of good double beer, neighbour: drink, and fear not your man.

Hor. Let it come, i' faith, and I 'll pledge you all; and a fig for Peter!

1 Pren. Here, Peter, I drink to thee; and be not afraid.

2 Pren. Be merry, Peter, and fear not thy master: fight for credit of the prentices.

Peter. I thank you all: drink, and pray for me, I pray you; for, I think, I have taken my last draught in this world. — Here, Robin, an if I die, I give thee my apron; and, Will, thou shalt have my hammer: — and here, Tom, take all the money that I have. — O Lord, bless me! I pray God, for I am never able to deal with my master, he hath learnt so much fence already. [15]

Sal. Come, leave your drinking, and fall to blows. — Sirrah, what 's thy name?

Peter. Peter, forsooth.

Sal. Peter! what more?

Peter. Thump.

Sal. Thump! then see thou thump thy master well.

Hor. Masters, I am come hither, as it were, upon my man's instigation, [16] to prove him a knave, and myself an honest man: and touching the duke of York, I will take my death, I never meant him any ill, nor the queen: And therefore, Peter, have at thee with a downright blow. [17]

York. Despatch: this knave's tongue begins to double.
Sound, trumpets, alarum to the combatants.

[*Alarum. They fight, and* PETER *strikes down his master.*

---

13) Die Bühnenweisung ist mit geringen Abänderungen aus der Fol. entlehnt.

14) *charneco*, ein süsser Portugiesischer Wein, der bei Sh.'s Zeitgenossen häufig erwähnt wird, von einem Dorfe bei Lissabon so benannt.

15) Horner hat sich auf den bevorstehenden Zweikampf eingeübt und sich in der Fechtkunst ausgebildet. — Dieser Zweikampf wird nicht mit den, nur den Rittern zukommenden, Waffen ausgefochten, sondern, wie es unter Leuten geringern Standes üblich war, mit hölzernen Stecken, an deren Ende ein mit Sand gefüllter Sack befestigt ist.

16) Der Zusatz *as it were* deutet an, dass Horner das Wort *instigation*, als ein ihm fremdes, nur zweifelnd und unsicher gebraucht.

17) Die meisten Hgg. fügen hier die zuerst von Warburton aus den Qs. entlehnten Worte hinzu: *as Bevis of Southampton fell upon Ascapart.* — Den gewaltigen Recken Bevis, den Wilhelm der Eroberer zum Grafen von Southampton machte und der im Zweikampf den Riesen Ascapart niederstreckte, erwähnt Sh. in K. Henry VIII. (A. 1, Sc. 1) als einen fabelhaften Helden: *That Bevis was believed.*

Hor. Hold, Peter, hold! I confess, I confess treason. [*Dies.* [18]

York. Take away his weapon. — Fellow, thank God, and the good wine in thy master's way. [19]

Peter. O God! have I overcome mine enemies in this presence? O Peter! thou hast prevailed in right.

K. Hen. Go, take hence that traitor from our sight;
For, by his death, we do perceive his guilt. [20]
And God in justice hath reveal'd to us
The truth and innocence of this poor fellow,
Which he had thought to have murder'd wrongfully. —
Come, fellow; follow us for thy reward. [*Exeunt.*

SCENE IV.

The Same. A Street.

Enter Gloster *and Servant, in mourning cloaks.*

Glo. Thus, sometimes hath the brightest day a cloud;
And after summer evermore succeeds
Barren winter, with his wrathful nipping cold:
So cares and joys abound, as seasons fleet. [1] —
Sirs, what 's o'clock?

Serv. Ten, my lord.

Glo. Ten is the hour that was appointed me
To watch the coming of my punish'd duchess:
Uneath [2] may she endure the flinty streets,
To tread them with her tender-feeling feet.
Sweet Nell, ill can thy noble mind abrook [3]
The abject people, gazing on thy face,
With envious looks, laughing at thy shame, [4]
That erst did follow thy proud chariot wheels,
When thou didst ride in triumph through the streets.

---

18) Die Bühnenweisung ist aus den Qs. entlehnt.

19) der gute Wein, den Horner gleichsam auf seinem Wege fand, indem seine Nachbarn von allen Seiten ihm zutranken und ihn so kampfunfähig machten.

20) Der Ausgang des Zweikampfes galt für ein Gottesurtheil. Nach Holinshed's Darstellung, welche Sh. im Uebrigen zu Grunde gelegt hat, unterlag jedoch der Waffenschmied unschuldig seinem verläumderischen Ankläger.

1) Die Sorgen und die Freuden herrschen in derselben Wechselfolge nach einander vor, wie die Jahreszahlen in rascher Flucht abwechseln.

2) *uneath* = mit Mühe, mit Noth.

3) *to abrook* = dulden, ertragen, statt des gebräuchlicheren *to brook.*

4) Die zweite Fol. fügt hinter *looks* das Wort *still* ein. *envious* = gehässig, boshaft, lässt sich aber zweisylbig lesen. — Manche Hgg. verbinden, gegen die Interpunction der Fol., *with envious looks* mit *gazing on thy face.*

But soft! I think, she comes; and I 'll prepare
My tear-stain'd eyes to see her miseries.

Enter the Duchess of Gloster, *in a white sheet, with papers pinn'd upon her back, her feet bare, and a taper burning in her hand;*[5] *Sir* John Stanley, *a Sheriff, and Officers.*

Serv. So please your grace, we 'll take her from the sheriff.
Glo. No, stir not, for your lives: let her pass by.
Duch. Come you, my lord, to see my open shame?
Now thou dost penance too. Look, how they gaze:
See, how the giddy multitude do point,
And nod their heads, and throw their eyes on thee.
Ah, Gloster, hide thee from their hateful looks;
And in thy closet pent up rue my shame,
And ban[6] thine enemies, both mine and thine.
Glo. Be patient, gentle Nell: forget this grief.
Duch. Ah, Gloster! teach me to forget myself;
For, whilst I think I am thy married wife,
And thou a prince, protector of this land,
Methinks, I should not thus be led along,
Mail'd up in shame,[7] with papers on my back,
And follow'd with a rabble, that rejoice
To see my tears, and hear my deep-fet[8] groans.
The ruthless flint doth cut my tender feet;
And when I start, the envious people laugh,
And bid me be advised how I tread.
Ah, Humphrey! can I bear this shameful yoke?
Trow'st thou, that e'er I 'll look upon the world,
Or count them happy that enjoy the sun?
No; dark shall be my light, and night my day:
To think upon my pomp, shall be my hell.
Sometime I 'll say, I am duke Humphrey's wife,
And he a prince, and ruler of the land;

---

5) Die Bühnenweisung der Qs. lautet: *Enter Dame Elnor Cobham barefoot, and a white sheet about her, with a wax-candle in her hand, and verses written on her back and pinn'd on; and accompanied with the Sheriffs of London etc.* — Die Verse, welche der Büsserin auf dem Rücken befestigt waren, enthielten wohl den Bericht über ihr Verbrechen. Die Hgg. setzen meistens *papers* für *verses*, wie in Love's Labour 's lost (A. 4, Sc. 3) vorkömmt *he comes in like a perjure wearing papers* = ein wegen Meineid Bestrafter, der sein Schuldbekenntniss geschrieben mit sich herumtragen muss, und wie gleich darauf die Herzogin selbst sie bezeichnet: *with papers on my back.*

6) *to ban* = Jemanden verfluchen, verwünschen.

7) Die Schande ist gleichsam ein eisernes Kleid, in das die Herzogin eingehüllt ist, wie in einen Panzer, so dass sie sich nicht frei bewegen kann.

8) *deep-fet* = aus der Tiefe geholt; das Participium *fet* von *to fetch* hat Sh. in K. Henry V. (A. 3, Sc. 1).

Yet so he rul'd, and such a prince he was,
As he stood by, whilst I, his forlorn duchess,
Was made a wonder, and a pointing-stock, [9]
To every idle rascal follower.
But be thou mild, and blush not at my shame:
Nor stir at nothing, till the axe of death
Hang over thee, as, sure, it shortly will:
For Suffolk, — he that can do all in all
With her [10] that hateth thee, and hates us all, —
And York, and impious Beaufort, that false priest,
Have all lim'd bushes to betray thy wings; [11]
And, fly thou how thou canst, they 'll tangle thee.
But fear not thou, until thy foot be snar'd,
Nor never seek prevention of thy foes. [12]

Glo. Ah, Nell! forbear: thou aimest all awry:
I must offend before I be attainted;
And had I twenty times so many foes,
And each of them had twenty times their power,
All these could not procure me any scath, [13]
So long as I am loyal, true, and crimeless.
Wouldst have me rescue thee from this reproach?
Why, yet thy scandal were not wip'd away,
But I in danger for the breach of law.
Thy greatest help is quiet, [14] gentle Nell;
I pray thee, sort thy heart to patience:
These few days' wonder [15] will be quickly worn.

Enter a Herald.

Her. I summon your grace to his majesty's parliament, holden at Bury the first of this next month.

Glo. And my consent ne'er ask'd herein before?
This is close dealing. — Well, I will be there. [*Exit Herald.*
My Nell, I take my leave: — and, master sheriff,
Let not her penance exceed the king's commission.

---

9) eine Erscheinung, auf die jeder müssige Wicht, der hinterhergeht, wie auf ein Wunder, mit den Fingern hindeutet.

10) Suffolk, der bei der Königin Margarethe Alles vermag.

11) Vgl. A. 1, Sc. 3, Anm. 12.

12) und suche nicht Deinen Feinden zuvorzukommen, indem Du gegen sie operirst, ehe sie Dich verderben. — Dieser Rath ist, wie die vorhergehenden Worte von *But be thou mild etc.* an mit bitterer Ironie gesprochen.

13) *scath* = Schaden, den man Jemandem zufügt, Kränkung.

14) *quiet* ist substantivisch.

15) *These,* das mit *wonder* zu verbinden ist, sollte *this* heissen, und nur durch Attraction von *few days* steht der Plural: dieses Aufsehn, das Du erregst und das nur wenige Tage anhält, wird bald abgenutzt sein.

Sher. An 't please your grace, here my commission stays;
And Sir John Stanley is appointed now
To take her with him to the isle of Man.

Glo. Must you, Sir John, protect my lady here?

Stan. So am I given in charge, may 't please your grace.

Glo. Entreat [16] her not the worse, in that I pray
You use her well. The world may laugh again; [17]
And I may live to do you kindness, if
You do it her: and so, Sir John, farewell.

Duch. What! gone, my lord, and bid me not farewell?

Glo. Witness my tears, I cannot stay to speak.

[*Exeunt* GLOSTER *and Servants.*

Duch. Art thou gone too? All comfort go with thee,
For none abides with me: my joy is — death;
Death, at whose name I oft have been afear'd,
Because I wish'd this world's eternity. —
Stanley, I pr'ythee, go, and take me hence;
I care not whither, for I beg no favour,
Only convey me where thou art commanded.

Stan. Why, Madam, that is to the isle of Man;
There to be us'd according to your state.

Duch. That 's bad enough, for I am but reproach: [18]
And shall I then be us'd reproachfully?

Stan. Like to a duchess, and duke Humphrey's lady:
According to that state you shall be used.

Duch. Sheriff, farewell, and better than I fare,
Although thou hast been conduct [19] of my shame!

Sher. It is my office; and, Madam, pardon me.

Duch. Ay, ay, farewell: thy office is discharg'd. —
Come, Stanley, shall we go?

Stan. Madam, your penance done, throw off this sheet,
And go we to attire you for our journey.

Duch. My shame will not be shifted with my sheet:
No; it will hang upon my richest robes,
And show itself, attire me how I can.
Go, lead the way: I long to see my prison.

[*Exeunt.*

---

16) *to entreat* = behandeln, in Behandlung nehmen.

17) Die Welt kann für mich wieder ein heitreres Ansehn gewinnen, als sie jetzt hat; ich kann wieder emporkommen.

18) Die Herzogin ist gleichsam die personificirte Schmach, besteht nur aus Schmach.

19) *conduct* = Führer, Geleitsmann.

ACT III.

SCENE I.

The Abbey at Bury.

A Sennet. Enter to the Parliament, King HENRY, *Queen* MARGARET, *Cardinal* BEAUFORT, SUFFOLK, YORK, BUCKINGHAM, *and Others.*

K. Hen. I muse,[1] my lord of Gloster is not come:
'T is not his wont to be the hindmost man,
Whate'er occasion keeps him from us now.
Q. Mar. Can you not see? or will you not observe
The strangeness of his alter'd countenance?
With what a majesty he bears himself;
How insolent of late he is become,
How proud, how peremptory,[2] and unlike himself?
We know the time, since he was mild and affable;
And if[3] we did but glance a far-off look,
Immediately he was upon his knee,
That all the court admir'd him for submission:[4]
But meet him now, and, be it in the morn,
When every one will give the time of day,
He knits his brow, and shows an angry eye,
And passeth by with stiff unbowed knee,
Disdaining duty that to us belongs.
Small curs are not regarded when they grin,
But great men tremble when the lion roars;
And Humphrey is no little man in England.
First, note, that he is near you in descent,
And should you fall, he is the next will mount.
Me seemeth then, it is no policy,
Respecting what a rancorous mind he bears,
And his advantage following your decease,[5]
That he should come about your royal person,
Or be admitted to your highness' council.
By flattery hath he won the commons' hearts,
And, when he please to make commotion,

---

1) *to muse* = über Etwas grübeln, sich über Etwas wundern.
2) Vgl. A. 2, Sc. 1, Anm. 10. — *unlike himself* = ungleich dem, was er früher war.
3) *And if* steht vielleicht auch hier für *An if.*
4) *submission* = Unterwürfigkeit.
5) und in Erwägung, wie aus Eurem Abscheiden eine günstige Gelegenheit für ihn erwachsen würde.

'T is to be fear'd they all will follow him.
Now 't is the spring, and weeds are shallow-rooted; [6]
Suffer them now, and they 'll o'ergrow the garden,
And choke the herbs for want of husbandry.
The reverent care I bear unto my lord
Made me collect [7] these dangers in the duke.
If it be fond, call it a woman's fear;
Which fear if better reasons can supplant,
I will subscribe [8] and say, I wrong'd the duke.
My lord of Suffolk, — Buckingham, and York, —
Reprove my allegation, if you can,
Or else conclude my words effectual. [9]

Suf. Well hath your highness seen into this duke;
And had I first been put to speak my mind,
I think, I should have told your grace's tale.
The duchess, by his subornation,
Upon my life, began her devilish practices: [10]
Or if he were not privy to those faults,
Yet, by reputing [11] of his high descent,
(As next the king he was successive heir,)
And such high vaunts of his nobility,
Did instigate the bedlam brain-sick duchess
By wicked means to frame our sovereign's fall.
Smooth runs the water where the brook is deep,
And in his simple show he harbours treason.
The fox barks not when he would steal the lamb:
No, no, my sovereign; Gloster is a man
Unsounded yet, and full of deep deceit.

Car. Did he not, contrary to form of law,
Devise strange deaths [12] for small offences done?

York. And did he not, in his protectorship,
Levy great sums of money through the realm

---

[6]) Im Frühling hat das Unkraut noch keine tiefen Wurzeln geschlagen, lässt sich also noch leichter ausroden, als nachher.

[7]) *to collect* = combiniren, in Gedanken und Schlüssen zusammenfassen.

[8]) wenn bessere Gründe diese Weiberfurcht wegräumen können, so will ich mich fügen u. s. w.

[9]) oder, wenn das nicht der Fall ist, so entscheidet, dass meine Worte zum Ziel treffen.

[10]) *upon my life* ist nicht mit *subornation,* sondern mit *practices* = Nachstellungen, Anschläge, zu verbinden.

[11]) *to repute* = in Anschlag bringen. Die Construction ist, wie bei Sh. auch anderswo, in Folge eingeschobener Zwischensätze etwas verwirrt worden; zu *did instigate* fehlt das Subject, wenn nicht etwa aus dem vorhergehenden Verse *or if he were etc.* das *he* entlehnt werden sollte, so müsste *reputing* für *by reputing* stehen, als Subject coordinirt dem *and such high vaunts etc.*

[12]) *strange deaths* = ungewöhnliche Todesarten oder Todesstrafen.

For soldiers' pay in France, and never sent it?
By means whereof the towns each day revolted. [13]
Buck. Tut! these are petty faults to faults unknown, [14]
Which time will bring to light in smooth duke Humphrey.
K. Hen. My lords, at once: [15] The care you have of us,
To mow down thorns that would annoy our foot,
Is worthy praise; but shall I speak my conscience?
Our kinsman Gloster is as innocent
From meaning treason to our royal person,
As is the sucking lamb, or harmless dove.
The duke is virtuous, mild, and too well given,
To dream on evil, or to work my downfall.
Q. Mar. Ah! what's more dangerous than this fond affiance?
Seems he a dove? his feathers are but borrow'd,
For he 's disposed as the hateful raven.
Is he a lamb? his skin is surely lent him,
For he 's inclin'd as is the ravenous wolf. [16]
Who cannot steal a shape, that means deceit?
Take heed, my lord; the welfare of us all
Hangs on the cutting short that fraudful man.

Enter Somerset.

Som. All health unto my gracious sovereign!
K. Hen. Welcome, lord Somerset. What news from France?
Som. That all your interest in those territories
Is utterly bereft you: all is lost.
K. Hen. Cold news, lord Somerset; but God's will be done.
York. Cold news for me; for I had hope of France,
As firmly as I hope for fertile England. [17]
Thus are my blossoms blasted in the bud,
And caterpillars eat my leaves away;
But I will remedy this gear [18] ere long,
Or sell my title for a glorious grave. [*Aside.*

---

13) Die Städte in Frankreich rissen sich von der Englischen Botmässigkeit los, da die Englischen Besatzungen darin ihren Sold nicht mehr bekamen und sich nicht mehr zu halten vermochten.

14) Das sind geringe Vergehungen im Verhältniss zu andern schlimmeren, die bisher noch verschwiegen blieben.

15) *at once* = um Euch Allen auf einmal meine Meinung zu sagen.

16) So verbessert Rowe das *wolves* der Fol. Andere Hgg. ändern in Folge dessen das *is* der Fol. in *are* um.

17) Schon in York's Monologe zum Schluss von A. 1, Sc. 1 kamen die Verse vor: *Cold news for me; for I had hope of France,* || *Even as I have of fertile England's soil.*

18) *gear,* in verächtlichem Sinn oder auch in familiärer Redeweise, = Ding, Zeug, findet sich in ähnlichem Zusammenhange in Troilus and Cressida (A. 1, Sc. 1): *will this gear ne'er be mended?*

Enter Gloster.

Glo. All happiness unto my lord the king!
Pardon, my liege, that I have stay'd so long.

Suf. Nay, Gloster, know, that thou art come too soon,
Unless thou wert more loyal than thou art.
I do arrest thee of high treason here.

Glo. Well, Suffolk's duke,[19] thou shalt not see me blush,
Nor change my countenance for this arrest:
A heart unspotted is not easily daunted.
The purest spring[20] is not so free from mud,
As I am clear from treason to my sovereign.
Who can accuse me? wherein am I guilty?

York. 'T is thought, my lord, that you took bribes of France,
And, being protector, stayed the soldiers' pay;
By means whereof his highness hath lost France.

Glo. Is it but thought so? What are they that think it?
I never robb'd the soldiers of their pay,
Nor ever had one penny bribe from France.
So help me God, as I have watch'd the night,
Ay, night by night, in studying good for England!
That doit that e'er I wrested from the king,
Or any groat I hoarded to my use,
Be brought against me at my trial day!
No; many a pound[21] of mine own proper store,
Because I would not tax the needy commons,
Have I dispursed to the garrisons,
And never ask'd for restitution.

Car. It serves you well,[22] my lord, to say so much.

Glo. I say no more than truth, so help me God!

York. In your protectorship you did devise
Strange tortures for offenders, never heard of,
That England was defam'd by tyranny.

Glo. Why, 't is well known, that whiles I was protector,
Pity was all the fault that was in me;
For I should melt at an offender's tears,
And lowly words were ransom for their fault
Unless it were a bloody murderer,

---

19) *Suffolk's duke*, eine Bezeichnung, die ironisch und geflissentlich an die erst jüngst erfolgte Standeserhöhung Suffolk's erinnert, ist aus den Qs. entlehnt. Die Fol. hat nur *Suffolk, thou etc.*, und die zweite Fol., welcher manche Hgg. folgen, schiebt zur Vervollständigung des Verses, ein *yet* ein.

20) *spring* = Quelle.

21) *pound* = Pfund Sterling, eine bedeutende Geldsumme im Verhältniss zu den kleinen Münzen *groat* und *doit*, die vorher genannt werden.

22) Es kommt Euch gut zu Statten, dass Ihr das sagt.

Or foul felonious thief that fleec'd poor passengers,
I never gave them condign punishment.
Murder, indeed, that bloody sin, I tortur'd
Above the felon, or what trespass else.

Suf. My lord, these faults are easy, [23] quickly answer'd;
But mightier crimes are laid unto your charge,
Whereof you cannot easily purge yourself.
I do arrest you in his highness' name;
And here commit you to my lord cardinal
To keep, until your further time of trial.

K. Hen. My lord of Gloster, 't is my special hope,
That you will clear yourself from all suspects; [24]
My conscience tells me you are innocent.

Glo. Ah, gracious lord! these days are dangerous.
Virtue is chok'd with foul ambition,
And charity chas'd hence by rancour's hand;
Foul subornation is predominant,
And equity exil'd [25] your highness' land.
I know, their complot is to have my life;
And if my death might make this island happy,
And prove the period of their tyranny,
I would expend it with all willingness;
But mine [26] is made the prologue to their play;
For thousands more, that yet suspect no peril,
Will not conclude their plotted tragedy.
Beaufort's red sparkling eyes blab his heart's malice,
And Suffolk's cloudy brow his stormy hate;
Sharp Buckingham unburdens with his tongue
The envious load that lies upon his heart;
And dogged York, that reaches at the moon, [27]
Whose overweening arm I have pluck'd back,
By false accuse [28] doth level at my life.

---

23) *easy* = geringfügig, von Vergehungen, hat Sh. auch in Measure for Measure (A. 2, Sc. 4) *'tis all as easy falsely to take away a life true-made;* Johnson erklärt es mit *slight, inconsiderable.* — Weniger plausibel ist Steevens' Deutung, der *easy* in adverbialem Sinne mit *answer'd* verbinden will.

24) *suspects* ist Steevens' Emendation für das *suspense* der Fol. — Vgl. A. 1, Sc. 3, Anm. 18.

25) *exile* als Substantiv und als Verbum betont Sh. bald auf der ersten, bald auf der letzten Sylbe.

26) Während das *it* in der vorhergehenden Zeile sich auf *my life* bezieht, ist wiederum bei *mine* an *my death* zu denken. — *peril* in dem folgenden Verse ist vorzugsweise = Lebensgefahr.

27) dessen ehrgeizige Pläne sich so hoch, bis zum Monde, versteigen.

28) *accuse* = Anklage. Das Wort kommt als Substantiv sonst nicht bei Sh. vor.

And you, my sovereign lady, with the rest,
Causeless have laid disgraces on my head,
And with your best endeavour have stirr'd up
My liefest [29] liege to be mine enemy.
Ay, all of you have laid your heads together:
Myself had notice of your conventicles,
And all to make away my guiltless life.
I shall not want false witness to condemn me,
Nor store of treasons to augment my guilt;
The ancient proverb will be well effected, [30] —
A staff is quickly found to beat a dog.

Car. My liege, his railing is intolerable.
If those that care to keep your royal person
From treason's secret knife, and traitors' rage,
Be thus upbraided, chid, and rated at,
And the offender granted scope of speech,
'T will make them cool in zeal unto your grace.

Suf. Hath he not twit our sovereign lady here,
With ignominious words, though clerkly couch'd,
As if she had suborned some to swear
False allegations to o'erthrow his state?

Q. Mar. But I can give the loser leave to chide. [31]

Glo. Far truer spoke, than meant: I lose, indeed.
Beshrew the winners, for they played me false;
And well such losers may have leave to speak.

Buck. He 'll wrest the sense, and hold us here all day. —
Lord cardinal, he is your prisoner.

Car. Sirs, take away the duke, and guard him sure.

Glo. Ah, thus king Henry throws away his crutch,
Before his legs be firm to bear his body:
Thus is the shepherd beaten from thy side,
And wolves are gnarling who shall gnaw thee first.
Ah, that my fear were false! ah, that it were!
For, good king Henry, thy decay I fear. [*Exeunt Attendants with* Gloster.

K. Hen. My lords, what to your wisdoms seemeth best,
Do, or undo, as if ourself were here.

Q. Mar. What! will your highness leave the parliament?

---

29) *liefest*, der Superlativ des veralteten adjectivischen *lief* für *dear*, findet sich sonst bei Sh. nicht, wohl aber noch in Spenser's Fairie Queene: *Fly, oh my liefest lord.* — Vgl. A. 1, Sc. 1, Anm. 6.

30) *to effect* = bethätigen. In den Qs. steht *performed* für *effected.* — Einige Hgg. lesen willkührlich *affected.*

31) Eine sprichwörtliche Rede, wie es scheint, die auch in Nashe's mehrerwähntem Pamphlet Pierce Pennilesse (1592) vorkommt: *give losers leave to talk.*

K. Hen. Ay, Margaret, my heart is drown'd with grief,
Whose flood begins to flow within mine eyes;
My body round engirt with misery,
For what 's more miserable than discontent? —
Ah, uncle Humphrey! in thy face I see
The map of honour, truth, and loyalty; [32]
And yet, good Humphrey, is the hour to come,
That e'er I prov'd thee false, or fear'd thy faith. [33]
What lowering star now envies thy estate,
That these great lords, and Margaret our queen,
Do seek subversion of thy harmless life?
Thou never didst them wrong, nor no man wrong.
And as the butcher takes away the calf,
And binds the wretch, and beats it when it strays,
Bearing it to the bloody slaughter-house;
Even so, remorseless, [34] have they borne him hence:
And as the dam runs lowing up and down,
Looking the way her harmless young one went,
And can do nought but wail her darling's loss;
Even so myself bewails good Gloster's case,
With sad unhelpful tears; and with dimm'd eyes
Look after him, and cannot do him good,
So mighty are his vowed enemies.
His fortunes I will weep; and, 'twixt each groan,
Say — „Who 's a traitor? Gloster he is none." [*Exit.*

Q. Mar. Free [35] lords, cold snow melts with the sun's hot beams.
Henry my lord is cold in great affairs,
Too full of foolish pity; and Gloster's show
Beguiles him, as the mournful crocodile
With sorrow snares relenting passengers; [36]
Or as the snake, roll'd in a flowering bank, [37]
With shining checker'd slough, doth sting a child,
That for the beauty thinks it excellent.
Believe me, lords, were none more wise than I,

---

32) *Thou map of honour* redet in K. Richard II. (A. 5, Sc. 1) die Königin ihren entthronten Gemahl an.

33) die Stunde, da ich Dich als falsch erprobte oder wegen Deiner Treue Besorgnisse hegte, ist noch nicht gekommen. — In dem folgenden Verse wird Gloster's jetzt bedrohte Lage dem bösen Einflusse ungünstiger Sterne zugeschrieben.

34) *remorseless* = gefühllos, hartherzig.

35) Mit dem Epitheton *free* appellirt Margarethe an das selbständige Urtheil oder an die Unabhängigkeit der Herren bei der nun beginnenden Berathung, im Gegensatze zu den letzten Worten des weggehenden Königs.

36) d. h. Wanderer, welche von Mitleid sich täuschen lassen, dem Krokodil, dessen klägliches Geschrei *(sorrow)* sie für das eines Menschen halten, sich zu nähern.

37) Die Schlange liegt zusammengerollt unter den Blumen eines Beetes.

(And yet herein I judge mine own wit good)
This Gloster should be quickly rid the world,
To rid us from the fear we have of him.
Car. That he should die is worthy policy,
But yet we want a colour for his death.
'T is meet he be condemn'd by course of law.
Suf. But, in my mind that were no policy:
The king will labour still to save his life;
The commons haply rise to save his life;
And yet we have but trivial argument,
More than mistrust,[38] that shows him worthy death.
York. So that, by this,[39] you would not have him die.
Suf. Ah! York, no man alive so fain as I.
York. 'T is York that hath more reason for his death.[40] —
But, my lord cardinal, and you, my lord of Suffolk,
Say, as you think, and speak it from your souls,
Wer 't not all one, an empty eagle were set
To guard the chicken from a hungry kite,
As place duke Humphrey for the king's protector?
Q. Mar. So the poor chicken should be sure of death.
Suf. Madam, 't is true: and were 't not madness then,
To make the fox surveyor of the fold?
Who, being accus'd a crafty murderer,
His guilt should be but idly posted over,
Because his purpose is not executed.[41]
No; let him die, in that he is a fox,
By nature prov'd an enemy to the flock,
Before his chaps be stain'd with crimson blood,
As Humphrey prov'd by reasons to my liege.[42]
And do not stand on quillets, how to slay him:
Be it by gins, by snares, by subtilty,
Sleeping, or waking, 't is no matter how,

---

38) Ueber unser Misstrauen hinaus, abgesehen von unserem Misstrauen, haben wir nur wenig stichhaltige Beweisgründe gegen Gloster.

39) *by this* = nach dem Gesagten, demzufolge.

40) insofern der Herzog von Gloster zwischen ihm und seinen Ansprüchen auf den Englischen Thron nach etwaiger Beseitigung des Königs Heinrich stand.

41) Der Satz schliesst sich als ein relativer an *the fox* an: der Fuchs, dessen Schuld, nachdem er als ein schlauer Mörder angeklagt ist, achtlos übergangen würde, weil er seinen mörderischen Vorsatz noch nicht hat ausführen können. — Die Construction ist anakoluthisch, da zuerst *who*, nachher *his guilt* Subject eines und desselben Verbums ist.

42) scil. *As Humphrey is, by reasons, prov'd an enemy to my liege:* der Fuchs erweist sich vermöge des natürlichen Instinkts als Feind der Herde, wenn er auch noch nicht sein Maul mit ihrem Blute befleckt hat, so wie Humphrey sich, vermöge angegebener Gründe, als Feind des Königs erweist. — M. Mason las *Humphrey's* und *reason*.

So he be dead; for that is good deceit
Which mates [43] him first, that first intends deceit.

Q. Mar. Thrice noble Suffolk, 't is resolutely spoke.

Suf. Not resolute, except so much were done,
For things are often spoke, and seldom meant;
But, that my heart accordeth with my tongue, —
Seeing the deed is meritorious,
And to preserve my sovereign from his foe, —
Say but the word, and I will be his priest. [44]

Car. But I would have him dead, my lord of Suffolk,
Ere you can take due orders for a priest.
Say, you consent, and censure well [45] the deed,
And I 'll provide his executioner;
I tender so the safety of my liege.

Suf. Here is my hand; the deed is worthy doing.

Q. Mar. And so say I.

York. And I; and now we three have spoke it,
It skills not greatly [46] who impugns our doom.

Enter a Messenger.

Mess. Great lords, from Ireland am I come amain,
To signify that rebels there are up,
And put the Englishmen unto the sword.
Send succours, lords, and stop the rage betime,
Before the wound do grow incurable;
For, being green, [47] there is great hope of help.

Car. A breach that craves a quick expedient [48] stop!
What counsel give you in this weighty cause?

York. That Somerset be sent as regent thither.
'T is meet, that lucky ruler be employ'd;
Witness the fortune he hath had in France.

Som. If York, with all his far-fet [49] policy,

---

43) *to mate* = vernichten, verderben. — Vielleicht wäre *good conceit* für *good deceit* zu lesen.

44) Ich will gleichsam der Priester sein, der ihn zum Tode geleitet oder auf den Tod vorbereitet. — Diese ironische und zugleich euphemistische Redeweise nimmt der Cardinal scheinbar wörtlich, wenn er erwidert: Er muss sterben, ehe Ihr Zeit habt, Euch zum Priester ordiniren zu lassen.

45) *to censure well* = günstig beurtheilen, billigen.

46) Es macht nicht viel aus, ob Einer das von uns verhängte Urtheil über Gloster anficht, bestreitet. — Die folgende Bühnenweisung der Fol. ist *Enter a Post.*

47) *green* = frisch, hier von der Wunde. So in Romeo and Juliet (A. 4, Sc. 3) *Bloody Tybalt, yet but green in earth, lies festering in his shroud.*

48) *expedient* = rasch, fördersam.

49) *far-fet* = weit hergeholt, raffinirt. — Vgl. A. 2, Sc. 4, Anm. 8. — York's vorhergehende Rede ist ironisch gemeint.

Had been the regent there instead of me,
He never would have stay'd in France so long.
York. No, not to lose it all, as thou hast done.
I rather would have lost my life betimes,
Than bring a burden of dishonour home,
By staying there so long, till all were lost.
Show me one scar character'd [50] on thy skin:
Men's flesh preserv'd so whole, do [51] seldom win.
Q. Mar. Nay then, this spark will prove a raging fire,
If wind and fuel be brought to feed it with. —
No more, good York; — sweet Somerset, be still: —
Thy fortune, York, hadst thou been regent there,
Might happily have prov'd far worse than his.
York. What, worse than naught? nay, then a shame take all.
Som. And, in the number, [52] thee, that wishest shame.
Car. My lord of York, try what your fortune is.
The uncivil kerns of Ireland [53] are in arms,
And temper clay with blood of Englishmen:
To Ireland will you lead a band of men,
Collected choicely, from each county some,
And try your hap against the Irishmen?
York. I will, my lord, so please his majesty.
Suf. Why, our authority is his consent,
And what we do establish, he confirms:
Then, noble York, take thou this task in hand.
York. I am content. Provide me soldiers, lords,
Whiles I take order for mine own affairs.
Suf. A charge, lord York, that I will see perform'd.
But now return we to the false duke Humphrey.
Car. No more of him; for I will deal with him,
That henceforth he shall trouble us no more:
And so break off; the day is almost spent.
Lord Suffolk, you and I must talk of that event.
York. My lord of Suffolk, within fourteen days,
At Bristol I expect my soldiers;
For there I 'll ship them all for Ireland.
Suf. I 'll see it truly done, my lord of York. [*Exeunt all but* York.

---

50) *to character* = einritzen, eingraben, betont Sh. gewöhnlich auf der zweiten Sylbe.

51) Zu *do* ist als Subject aus dem Genitiv *men's* der Nominativ *men* hinzuzudenken: Leute, deren Fleisch so heil im Kriege bleibt, pflegen selten zu siegen.

52) *in the number* geht auf *all.*

53) Als barbarisch und aufrührerisch charakterisirt Sh. auch anderswo die *Kerns,* die Irischen Landstreicher und Bauern, und in Heywood's Woman kill'd with kindness kommt dasselbe Epitheton vor: *some barbarous outlaw, or uncivil kern.*

York. Now, York, or never, steel thy fearful thoughts, [54]
And change misdoubt to resolution:
Be that thou hop'st to be, [55] or what thou art
Resign to death; it is not worth the enjoying.
Let pale-fac'd fear keep with the mean-born man,
And find no harbour in a royal heart.
Faster than spring-time showers comes thought on thought,
And not a thought but thinks on dignity.
My brain, more busy than the labouring spider,
Weaves tedious [56] snares to trap mine enemies.
Well, nobles, well; 't is politicly done,
To send me packing with an host of men:
I fear me, you but warm the starved [57] snake,
Who, cherish'd in your breasts, will sting your hearts.
'T was men I lack'd, and you will give them me:
I take it kindly; yet, be well assur'd,
You put sharp weapons in a madman's hands.
Whiles I in Ireland nourish a mighty band,
I will stir up in England some black storm,
Shall blow ten thousand souls to heaven, or hell;
And this fell tempest shall not cease to rage,
Until the golden circuit on my head,
Like to the glorious sun's transparent beams,
Do calm the fury of this mad-bred flaw. [58]
And, for a minister of my intent,
I have seduc'd a headstrong Kentishman,
John Cade of Ashford,
To make commotion, as full well he can,
Under the title of John Mortimer.
In Ireland have I seen this stubborn Cade
Oppose himself against a troop of kerns;
And fought so long, till that his thighs with darts
Were almost like a sharp-quill'd porpentine: [59]

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54) Die Gedanken, die bis dahin sich mit Besorgnissen wegen des Erfolgs getragen hatten.

55) d. h. gewöhne Dich daran, König zu sein; betrachte Dich schon jetzt als das, was Du zu werden hoffst, und vergiss, dass Du bisher nur Herzog warest.

56) *tedious* = mühsam zubereitet, langwierig in der Herstellung.

57) *starved* = vor Kälte erstarrt oder verschmachtet. In diesem Sinne gebraucht Sh. *to starve* auch sonst; so in Cymbeline (A. 1, Sc. 5) *lest the bargain should catch cold and starve.*

58) *flaw* = ein plötzlich losbrechender Sturm. Wie der goldene Reif *(golden circuit)* auf York's gekröntem Haupte die Sonne, so ist der von ihm erregte Bürgerkrieg gleichsam der Sturm, dessen Wuth dem hervortretenden Sonnenscheine weichen soll.

59) *porpentine* ist das Sh.'sche Wort, das die Hgg. stillschweigend mit dem modernen *porcupine* vertauschen. — In der vorigen Zeile ist zu *fought* ein *he* zu suppliren, das

And, in the end being rescu'd, I have seen
Him caper upright, like a wild Morisco,[60]
Shaking the bloody darts, as he his bells.[61]
Full often, like a shag-hair'd[62] crafty kern,
Hath he conversed with the enemy,
And undiscover'd come to me again,
And given me notice of their villainies.
This devil here shall be my substitute;
For that John Mortimer, which now is dead,
In face, in gait, in speech, he doth resemble:
By this I shall perceive the commons' mind,
How they affect the house and claim of York.[63]
Say, he be taken, rack'd, and tortured,
I know, no pain they can inflict upon him
Will make him say, I mov'd him to those arms.
Say, that he thrive, as 't is great like he will,
Why, then from Ireland come I with my strength,
And reap the harvest which that rascal sow'd;
For, Humphrey being dead, as he shall be,
And Henry put apart, the next for me.[64] [*Exit.*

SCENE II.

Bury. A Room in the Palace.

Enter certain Murderers, hastily.[1]

1 Mur. Run to my lord of Suffolk; let him know,
We have despatch'd the duke, as he commanded.

---

freilich nicht vorhergeht. Ritson, der *fight* für *fought* lesen wollte, verwischte damit die eigenthümlich Sh.'sche Licenz der Construction.

60) Er machte Sprünge in die Höhe, wie ein Tänzer im Mohrentanze. — *Morisco*, das Sh. hier = Mohrentänzer gebraucht, ist sonst, z. B. bei Beaumont und Fletcher an zwei Stellen, synonym mit *morris-dance* = Mohrentanz, ein altenglischer Volkstanz, der von bestimmten stehenden Figuren ausgeführt wurde. — Die meisten Hgg. ziehen im Widerspruch mit der Fol. das *him* zu der vorhergehenden Zeile und betonen dann ungewöhnlicher Weise *upright* auf der zweiten und *Morisco* auf der ersten Sylbe.

61) Die Glöckchen waren dem Mohrentänzer an den Armen und Knieen befestigt.

62) *shag-hair'd* = struppköpfig, hat Sh. auch in Macbeth (A. 4, Sc. 2) wo die Fol. freilich *shag-eared* liest. John Cade verkleidete sich wie ein wilder Kerne und diente so als Spion den Feinden gegenüber. — *crafty Kern* = verstellter Kern, wie *crafty-sick* = verstellt krank, in K. Henry IV. Second Part, Induction.

63) wie sie gegen das Haus und gegen die Thronansprüche Yorks gesinnt sind.

64) Wenn Humphrey todt und Heinrich beseitigt ist, so gehört das nächste Anrecht mir, so bin ich der Nächste zum Throne.

1) Die Bühnenweisung der Fol. lautet: *Enter two or three running over the stage, from the murther of Duke Humphrey.*

2 Mur. O, that it were to do![2] — What have we done?
Didst ever hear a man so penitent?[3]

1 Mur. Here comes my lord.

Enter SUFFOLK.

Suf. Now, Sirs, have you despatch'd this thing?

1 Mur. Ay, my good lord, he 's dead.

Suf. Why, that 's well said.[4] Go, get you to my house;
I will reward you for this venturous deed.
The king and all the peers are here at hand.
Have you laid fair the bed?[5] are all things well,
According as I gave directions?

1 Mur. 'T is, my good lord.

Suf. Away, be gone. [*Exeunt Murderers.*

Sound trumpets. Enter King HENRY, *Queen* MARGARET, *Cardinal* BEAUFORT, SOMERSET, *Lords, and Others.*

K. Hen. Go, call our uncle to our presence straight:
Say, we intend to try his grace to-day,
If he be guilty, as 't is published.

Suf. I 'll call him presently, my noble lord. [*Exit.*

K. Hen. Lords, take your places; and, I pray you all,
Proceed no straiter 'gainst our uncle Gloster,
Than from true evidence, of good esteem,
He be approv'd in practice culpable.

Q. Mar. God forbid any malice should prevail,
That faultless may condemn a nobleman!
Pray God, he may acquit him of suspicion!

K. Hen. I thank thee, Margaret;[6] these words content me much. —

Re-enter SUFFOLK.

How now? why look'st thou pale? why tremblest thou?
Where is our uncle? what 's the matter, Suffolk?

Suf. Dead in his bed, my lord; Gloster is dead.

---

2) Liesse es sich doch ungeschehen machen! stände doch die That als eine zukünftige noch in unserer Hand!

3) Sah'st Du jemals Einen ein so bussfertiges Ende nehmen, wie den Herzog von Gloster?

4) Vgl. A. 1, Sc. 4, Anm. 4.

5) Die Qs. haben dafür deutlicher: *Then see the cloths laid smooth about him still || That when the king comes, he may perceive || No other but that he died of his own accord.*

6) Die Fol. hat *I thank thee, Nell, these words content me much.* — Da die Königin Margarethe heisst, änderte Theobald *Nell* in *Well* um; Reed wollte *Meg*, die Abkürzung von *Margaret* dafür lesen; Malone setzte den vollen Namen *Margaret* in den Text. — Es scheint, dass Sh. selbst hier wie im Verlauf der Scene noch mehreremal den Namen der Königin und den der Herzogin von Gloster *Eleanor*, abgekürzt *Nell*, mit einander verwechselt hat.

Q. Mar. Marry, God forefend!
Car. God's secret judgment! — I did dream to-night,
The duke was dumb, and could not speak a word. [*The King swoons.*[7]
Q. Mar. How fares my lord? — Help, lords! the king is dead.
Som. Rear up his body: wring him by the nose.
Q. Mar. Run, go, help, help! — O, Henry, ope thine eyes!
Suf. He doth revive again. — Madam, be patient.
K. Hen. O heavenly God!
Q. Mar. How fares my gracious lord?
Suf. Comfort, my sovereign! gracious Henry, comfort!
K. Hen. What! doth my lord of Suffolk comfort me?
Came he right now[8] to sing a raven's note,
Whose dismal tune bereft my vital powers,
And thinks he, that the chirping of a wren,
By crying comfort from a hollow breast,
Can chase away the first-conceived sound?
Hide not thy poison with such sugar'd words.
Lay not thy hands on me; forbear, I say:
Their touch affrights me as a serpent's sting.
Thou baleful messenger, out of my sight!
Upon thy eye-balls murderous tyranny
Sits in grim majesty to fright the world.
Look not upon me, for thine eyes are wounding. —
Yet do not go away: — Come, basilisk,
And kill the innocent gazer with thy sight;
For in the shade of death I shall find joy,
In life but double death, now Gloster 's dead.
Q. Mar. Why do you rate my lord of Suffolk thus?
Although the duke was enemy to him,
Yet he, most christian-like, laments his death:
And for myself, foe as he was to me,
Might liquid tears, or heart-offending groans,
Or blood-consuming sighs[9] recall his life,
I would be blind with weeping, sick with groans,
Look pale as primrose, with blood-drinking sighs,
And all to have the noble duke alive.
What know I how the world may deem of me?
For it is known, we were but hollow friends;
It may be judg'd, I made the duke away:

---

7) *sounds* in der Fol.

8) *right now* = gerade jetzt.

9) Dass Seufzer das Blut verzehren, das Herz beschädigen und das Antlitz blass machen, sagt Sh. wiederholt; z. B. in Romeo and Juliet (A. 3, Sc. 5) *dry sorrow drinks our blood.* — *blood-consuming* und *blood-drinking* sind synonym.

So shall my name with slander's tongue be wounded,
And princes' courts be fill'd with my reproach.
This get I by his death. Ah me, unhappy!
To be a queen, and crown'd with infamy!
K. Hen. Ah, woe is me for Gloster, wretched man!
Q. Mar. Be woe for me, [10] more wretched than he is.
What, dost thou turn away, and hide thy face?
I am no loathsome leper; look on me.
What, art thou, like the adder, waxen deaf? [11]
Be poisonous too, and kill thy forlorn queen.
Is all thy comfort shut in Gloster's tomb?
Why, then dame Margaret [12] was ne'er thy joy:
Erect his statua, [13] and worship it,
And make my image but an alehouse sign.
Was I for this nigh wreck'd upon the sea,
And twice by awkward wind [14] from England's bank
Drove back again unto my native clime?
What boded this, but well-forewarning wind
Did seem to say, — Seek not a scorpion's nest,
Nor set no footing on this unkind shore.
What did I then, but curs'd the gentle gusts, [15]
And he that loos'd them from their brazen caves;
And bid them blow towards England's blessed shore,
Or turn our stern upon a dreadful rock.
Yet Æolus would not be a murderer,
But left that hateful office unto thee:
The pretty vaulting sea [16] refus'd to drown me,
Knowing that thou wouldst have me drown'd on shore,
With tears as salt as sea through thy unkindness:

---

10) Mögest du um meinetwillen betrübt sein, da ich schlimmer daran bin als er. — Der Nachdruck liegt auf *me*.

11) Den Volksglauben von der Taubheit der Natter wendet Sh. poetisch in Troilus and Cressida (A. 2, Sc. 2) und in den Sonnets (112) an.

12) Die Fol. hat hier *Eleanor* für *Margaret*. Vgl. Anm. 6 dieser Sc.

13) Wie an mehreren andern Stellen bei Sh., in K. Richard III. (A. 3, Sc. 7) und in Julius Caesar (A. 2, Sc. 2 und A. 3, Sc. 2) zeigt der Vers hier, dass das bei Sh.'s Zeitgenossen nicht seltene dreisylbige *statua* statt des zweisylbigen *statue* der Fol. zu lesen ist. — Die meisten Hgg. fügen statt dessen hinter *statue* ein *then* ein.

14) *awkward wind* = ungünstiger, conträrer Wind, kommt auch in Marlowe's King Edward III. vor.

15) Als *gentle* bezeichnet Margaretha jetzt die Winde, weil sie es gut mit ihr vorhatten, als sie ihr Fahrzeug von England wegtrieben. — In der folgenden Zeile steht *he* für *him*, als Object zu *curs'd*.

16) Die See liess die Wellen nur zum Spiel hoch gehen, machte gleichsam hübsche, artige Sprünge. — *pretty* ist Adverbium zu *vaulting*.

The splitting rocks cower'd in the sinking sands, [17]
And would not dash me with their ragged sides,
Because thy flinty heart, more hard than they,
Might in thy palace perish Margaret. [18]
As far as I could ken thy chalky cliffs,
When from the shore the tempest beat us back,
I stood upon the hatches in the storm;
And when the dusky sky began to rob
My earnest-gaping sight of thy land's view,
I took a costly jewel from my neck, —
A heart it was, bound in with diamonds, —
And threw it towards thy land. The sea receiv'd it,
And so I wish'd thy body might my heart:
And even with this I lost fair England's view,
And bid mine eyes be packing with my heart,
And call'd them blind and dusky spectacles,
For losing ken of Albion's wished coast.
How often have I tempted Suffolk's tongue
(The agent of thy foul inconstancy)
To sit and witch [19] me, as Ascanius did,
When he to madding Dido would unfold
His father's acts, commenc'd in burning Troy!
Am I not witch'd like her? or thou not false like him?
Ah me! I can no more. Die, Margaret,
For Henry weeps that thou dost live so long.

Noise within. *Enter* WARWICK *and* SALISBURY. *The Commons press to the door.* [20]

War. It is reported, mighty sovereign,
That good duke Humphrey traitorously is murder'd
By Suffolk and the cardinal Beaufort's [21] means.
The commons, like an angry hive of bees,
That want their leader, scatter up and down,

---

17) Die Felsen, die sonst Alles zersplittern, verbargen sich diesmal in den Meeressand, der sie in sich versenkte.

18) *to perish* = umkommen lassen, zu Grunde richten, als transitives Verbum, hat auch Fletcher in seinem Drama Wit without Money: *if one cold perish me.* — Für *Margaret* liest die Fol. auch hier *Eleanor*, ebenso in der vorletzten Zeile dieser Rede.

19) *witch* ist Theobald's Emendation für das *watch* der Fol. — Unter *Ascanius* versteht Sh. den Liebesgott, welcher in der Gestalt dieses Sohnes des Aeneas die Liebe der Dido zu Letzterem stärker anfachte. — *madding* bezeichnet den Liebeswahnsinn der Dido.

20) In der Fol. *Enter Warwick and many Commons.*

21) Das genitivische *s* gehört zu *Suffolk* wie zu *Beaufort*. So in K. Henry VI. First Part (A. 3, Sc. 1) *The bishop and the duke of Gloster's men*, wo *the bishop* ebenfalls Genitiv ist.

And care not who they sting in his revenge.
Myself have calm'd their spleenful mutiny,
Until they hear the order of his death. [22]

K. Hen. That he is dead, good Warwick, 't is too true;
But how he died, God knows, not Henry. [23]
Enter his chamber, view his breathless corpse,
And comment then upon his sudden death.

War. That I shall do, my liege. — Stay, Salisbury,
With the rude multitude, till I return.

[Warwick *goes into an inner room, and* Salisbury *retires.* [24]

K. Hen. O, thou that judgest all things, stay my thoughts!
My thoughts that labour to persuade my soul,
Some violent hands were laid on Humphrey's life.
If my suspect be false, forgive me, God,
For judgment only doth belong to thee.
Fain would I go to chafe his paly lips
With twenty thousand kisses, and to drain [25]
Upon his face an ocean of salt tears,
To tell my love unto his dumb deaf trunk,
And with my fingers feel his hand unfeeling;
But all in vain are these mean obsequies,
And to survey his dead and earthy image,
What were it but to make my sorrow greater?

The doors of an inner chamber are thrown open, and Gloster *is discovered dead in his bed;* Warwick *and Others standing by it.* [26]

War. Come hither, gracious sovereign, view this body.

K. Hen. That is to see how deep my grave is made;
For with his soul fled all my worldly solace,
For seeing him, I see my life in death. [27]

War. As surely as my soul intends to live
With that dread King, that took our state upon him
To free us from his Father's wrathful curse,
I do believe that violent hands were laid
Upon the life of this thrice-famed duke.

---

22) Ich habe ihren aufrührerischen Sinn so lange beschwichtigt, bis dass sie den ordentlichen Verlauf seines Todes erfahren.

23) Vgl. A. 2, Sc. 2, Anm. 2.

24) Diese Bühnenweisung ist modern. Die Fol. hat hier gar keine und die Qs. folgende: *Warwick draws the curtains and shows Duke Humphrey in his bed.*

25) Für *drain* wollte Steevens *rain* lesen; indess erklärt Malone richtig *to drain* mit *to distil.*

26) Statt dieser Bühnenweisung Malone's hat die Fol. lakonisch *Bed put forth,* d. h. es wurde ein Bett mit dem Leichnam Gloster's darin auf die Bühne geschoben.

27) Indem ich ihn sehe, sehe ich mein eigenes Leben im Tode daliegen, sehe ich mich selber todt.

Suf. A dreadful oath, sworn with a solemn tongue!
What instance gives lord Warwick for his vow?

War. See, how the blood is settled in his face.
Oft have I seen a timely-parted ghost, [28]
Of ashy semblance, meagre, pale, and bloodless,
Being [29] all descended to the labouring heart;
Who, in the conflict that it holds with death,
Attracts the same for aidance 'gainst the enemy; [30]
Which with the heart there cools, and ne'er returneth
To blush [31] and beautify the cheek again.
But see, his face is black, and full of blood;
His eye-balls further out than when he liv'd,
Staring full ghastly like a strangled man:
His hair uprear'd, his nostrils stretch'd with struggling;
His hands abroad display'd, [32] as one that grasp'd
And tugg'd for life, and was by strength subdued.
Look on the sheets, his hair, you see, is sticking;
His well-proportion'd beard made rough and rugged,
Like to the summer's corn by tempest lodg'd.
It cannot be but he was murder'd here;
The least of all these signs were probable. [33]

Suf. Why, Warwick, who should do the duke to death?
Myself and Beaufort had him in protection,
And we, I hope, Sir, are no murderers.

War. But both of you were vow'd duke Humphrey's foes,
And you, forsooth, had the good duke to keep:
'T is like, you would not feast him like a friend,
And 't is well seen he found an enemy.

Q. Mar. Then you, belike, suspect these noblemen
As guilty of duke Humphrey's timeless death.

---

28) *timely-parted* = nach dem natürlichen Zeitverlauf abgeschieden, nicht gewaltsam vor der Zeit, was Sh. mit *untimely* und *timeless* bezeichnet. Malone erklärt dagegen, weniger plausibel, *timely* hier mit *recently, newly.* — *ghost* = die Person des Verstorbenen, wie sie sichtbar wird, sei es als Gespenst, Geist, oder als nachgelassener Leib, gebrauchen Sh.'s Zeitgenossen so unterschiedslos wie Sh. selbst.

29) *being all etc.* bezieht sich auf das in *bloodless* steckende Substantiv *blood.*

30) Das Blut soll dem Herzen Hülfe leisten gegen den andringenden Feind, den Tod, aber Blut und Herz werden zusammen kalt.

31) *to blush* = roth färben, erröthen machen, als transitives Verbum. So in Beaumont und Fletcher's Wife for a Month: *Old doting Trithon, hold Aurora fast || And though she blush the day-break from her cheek || Conceal her still.*

32) die Hände ausgespreitet. So in Peacham's Complete Gentleman (1627) *let a boy at a good distance off hold up his hand and stretch his fingers abroad.* — Die Qs. haben *His fingers spread abroad.*

33) *probable* = beweiskräftig.

War. Who finds the heifer dead, and bleeding fresh,
And sees fast by a butcher with an axe,
But will suspect 't was he that made the slaughter?
Who finds the partridge in the puttock's nest,
But may imagine how the bird was dead,
Although the kite soar with unbloodied beak?
Even so suspicious is this tragedy.

Q. Mar. Are you the butcher, Suffolk? where 's your knife?
Is Beaufort term'd a kite? where are his talons?

Suf. I wear no knife, to slaughter sleeping men;
But here 's a vengeful sword, rusted with ease,
That shall be scoured in his rancorous heart, [34]
That slanders me with murder's crimson badge. —
Say, if thou dar'st, proud lord of Warwickshire,
That I am faulty in duke Humphrey's death.

[*Exeunt Cardinal,* Som., *and Others.*

War. What dares not Warwick, if false Suffolk dare him? [35]

Q. Mar. He dares not calm his contumelious spirit,
Nor cease to be an arrogant controller,
Though Suffolk dare him twenty thousand times.

War. Madam, be still, with reverence may I say;
For every word you speak in his behalf
Is slander to your royal dignity.

Suf. Blunt-witted lord, ignoble in demeanour,
If ever lady wrong'd her lord so much,
Thy mother took into her blameful bed
Some stern untutor'd churl, and noble stock
Was graft with crab-tree slip; whose fruit thou art,
And never of the Nevils' noble race.

War. But that the guilt of murder bucklers thee,
And I should rob the deathsman of his fee,
Quitting thee thereby of ten thousand shames,
And that my sovereign's presence makes me mild,
I would, false murderous coward, on thy knee
Make thee beg pardon for thy passed speech,
And say, it was thy [36] mother that thou meant'st;
That thou thyself wast born in bastardy:
And, after all this fearful homage done, [37]

---

34) Der Rost, den die Unthätigkeit an Suffolk's Schwerte gebildet hat, soll abgeputzt werden in Warwicks Herzen. — Das folgende relative *that* bezieht sich auf *his*.

35) Wortspiel zwischen *to dare* = wagen, und = herausfordern.

36) Der Nachdruck liegt auf *thy*: Du meintest Deine Mutter, nicht die meinige, in dem was Du sprachst.

37) nachdem Du aus Furcht mir diese erzwungene Huldigung erwiesen, würde ich Dir Deinen gebührenden Lohn geben.

Give thee thy hire, and send thy soul to hell,
Pernicious bloodsucker [38] of sleeping men.
Suf. Thou shalt be waking while I shed thy blood,
If from this presence thou dar'st go with me.
War. Away even now, or I will drag thee hence.
Unworthy though thou art, I 'll cope with thee,
And do some service to duke Humphrey's ghost.
[*Exeunt* SUFFOLK *and* WARWICK.
K. Hen. What stronger breast-plate than a heart untainted?
Thrice is he arm'd that hath his quarrel just:
And he but naked, though lock'd up in steel,
Whose conscience with injustice is corrupted. [*A noise within.*
Q. Mar. What noise is this?

Re-enter SUFFOLK *and* WARWICK, *with their weapons drawn.*

K. Hen. Why, how now, lords? your wrathful weapons drawn
Here in our presence? dare you be so bold? —
Why, what tumultuous clamour have we here?
Suf. The traitorous Warwick, with the men of Bury,
Set all upon me, mighty sovereign.

Noise of a crowd within. Re-enter SALISBURY.

Sal. Sirs, stand apart; [*Speaking to those within.*] the king shall know your mind. —
Dread lord, the commons send you word by me,
Unless lord Suffolk straight be done to death,
Or banished fair England's territories,
They will by violence tear him from your palace,
And torture him with grievous lingering death.
They say, by him the good duke Humphrey died;
They say, in him they fear your highness' death;
And mere instinct of love, and loyalty,
Free from a stubborn opposite intent,
As being thought to contradict your liking,
Makes them thus forward in his banishment. [39]
They say, in care of your most royal person,
That, if your highness should intend to sleep,
And charge, that no man should disturb your rest,
In pain of your dislike, or pain of death,
Yet notwithstanding such a strait edict,
Were there a serpent seen, with forked tongue,
That slily glided towards your majesty,

---

[38]) Warwick denkt dabei an die Vampyre, die dem Schlafenden das Blut aussaugen, wie Suffolk den Gloster im Schlaf gemordet haben soll.

[39]) *his banishment* ist hier = die Betreibung seiner Verbannung, Exilirung, nicht = Exil

It were but necessary, you were wak'd;
Lest, being suffer'd in that harmful slumber,
The mortal worm [40] might make the sleep eternal:
And therefore do they cry, though you forbid,
That they will guard you, whe'r you will or no,
From such fell serpents as false Suffolk is;
With whose envenomed and fatal sting,
Your loving uncle, twenty times his worth, [41]
They say, is shamefully bereft of life.

Commons. [*Within.*] An answer from the king, my lord of Salisbury!

Suf. 'T is like, the commons, rude unpolish'd hinds,
Could send such message to their sovereign;
But you, my lord, were glad to be employ'd,
To show how quaint [42] an orator you are:
But all the honour Salisbury hath won,
Is, that he was the lord ambassador,
Sent from a sort of tinkers [43] to the king.

Commons. [*Within.*] An answer from the king, or we will all break in!

K. Hen. Go, Salisbury, and tell them all from me,
I thank them for their tender loving care,
And had I not been cited [44] so by them,
Yet did I purpose as they do entreat;
For sure, my thoughts do hourly prophesy
Mischance unto my state by Suffolk's means:
And therefore, by his majesty I swear,
Whose far unworthy deputy I am,
He shall not breathe [45] infection in this air
But three days longer, on the pain of death. [*Exit* Salisbury.

Q. Mar. O Henry! let me plead for gentle Suffolk.

K. Hen. Ungentle queen, to call him gentle Suffolk.
No more, I say; if thou dost plead for him,
Thou wilt but add increase unto my wrath.
Had I but said, I would have kept my word,
But, when I swear, it is irrevocable. —
If after three days' space thou here be'st found
On any ground that I am ruler of,

---

40) *mortal worm* = tödtliche Schlange. — *worm* wird allgemein für *serpent* gebraucht.

41) der zwanzigmal so viel werth war wie Suffolk.

42) *quaint* = kundig, geschickt.

43) Vgl. A. 2, Sc. 1, Anm. 26. — Die Gemeinen werden verächtlich als ein Haufe von Kesselflickern bezeichnet.

44) *to cite* = mahnen, entbieten. Die Hgg. setzen ohne Grund *'cited* als sei das Wort abgekürzt aus *accited* oder *excited*.

45) *to breathe* = ausathmen; er soll die Luft nicht mit seinem Athem verpesten.

The world shall not be ransom for thy life. [46] —
Come, Warwick, come, good Warwick, go with me;
I have great matters to impart to thee.

[*Exeunt King* Henry, Warwick, *Lords &c.*

Q. Mar. Mischance and sorrow go along with you!
Heart's discontent, and sour affliction,
Be playfellows to keep you company!
There 's two of you; the devil make a third,
And threefold vengeance tend upon your steps!

Suf. Cease, gentle queen, these execrations,
And let thy Suffolk take his heavy leave.

Q. Mar. Fie, coward, woman, and soft-hearted wretch!
Hast thou not spirit to curse thine enemy?

Suf. A plague upon them! wherefore should I curse them?
Would curses kill, as doth the mandrake's groan, [47]
I would invent as bitter-searching terms,
As curst, as harsh, and horrible to hear,
Deliver'd strongly through my fixed teeth,
With full as many signs of deadly hate,
As lean-fac'd Envy in her loathsome cave.
My tongue should stumble in mine earnest words;
Mine eyes should sparkle like the beaten flint;
My hair be fix'd on end, as one distract; [48]
Ay, every joint should seem to curse and ban:
And even now my burden'd heart would break,
Should I not curse them. Poison be their drink!
Gall, worse than gall, the daintiest that they taste!
Their sweetest shade, a grove of cypress trees! [49]
Their chiefest prospect, murdering basilisks! [50]

---

46) so wird man mir vergebens die ganze Welt als Lösegeld für Dein verwirktes Leben bieten.

47) Reed citirt hiezu aus Bulleine's Bulwark of Defence against Sickness (1579) folgende Stelle: *They do affirm that this herb cometh of the seed of some convicted deadman; and also without the death of some living thing it cannot be drawn out of the earth to man's use. Therefore they did tie some dog or other living beast unto the root thereof with a cord, and digged the earth in compass round about, and in the mean time stopped their own ears for fear of the terrible shriek and cry of this mandrake. In which cry it doth not only die itself, but the fear thereof killeth the dog or beast which pulleth it out of the earth.* — Nach einer andern Stelle, in Romeo and Juliet (A. 4, Sc. 3) wurde der Hörer von dem Schrei der Alraunwurzel wahnsinnig.

48) mein Haar sollte emporgesträubt stehen, wie das eines Wahnsinnigen.

49) Die Cypresse war, als ein Symbol der Trauer, zugleich ein Unglücksbaum, ein Baum übler Vorbedeutung.

50) So wird auch an einer früheren Stelle dieser Sc. *come, basilisk* || *And kill the innocent gazer with thy sight* der Volksglaube von dem tödtenden Auge des fabelhaften Basi-

Their softest touch, as smart as lizards' stings!
Their music, frightful as the serpent's hiss,
And boding screech-owls make the concert full!
All the foul terrors in dark-seated hell —

Q. Mar. Enough, sweet Suffolk: thou torment'st thyself;
And these dread curses, like the sun 'gainst glass,
Or like an overcharged gun, recoil,
And turn the force of them upon thyself.

Suf. You bade me ban, and will you bid me leave?
Now, by the ground that I am banish'd from,
Well could I curse away a winter's night,
Though standing naked on a mountain top,
Where biting cold would never let grass grow,
And think it but a minute spent in sport.

Q. Mar. O! let me entreat thee, cease. Give me thy hand,
That I may dew it with my mournful tears;
Nor let the rain of heaven wet this place,
To wash away my woeful monuments.
O! could this kiss be printed in thy hand,
That thou mightst think upon these [51] by the seal,
Through whom a thousand sighs are breath'd for thee.
So, get thee gone, that I may know [52] my grief;
'T is but surmis'd whilst thou art standing by,
As one that surfeits, thinking on a want.
I will repeal thee, or, be well assur'd,
Adventure to be banished myself;
And banished I am, if but from thee.
Go, speak not to me; even now be gone. —
O! go not yet. — Even thus two friends condemn'd
Embrace, and kiss, and take ten thousand leaves,
Loather a hundred times to part than die.
Yet now farewell; and farewell life with thee.

Suf. Thus is poor Suffolk ten times banished,
Once by the king, and three times thrice by thee.
'T is not the land I care for, wert thou thence.
A wilderness is populous enough,

---

lisken benutzt. Ebenso fabelhaft wird in der folgenden Zeile die Eidechse mit einem giftigen Stachel ausgestattet, wie gleichfalls in K. Henry VI. Third Part (A. 2, Sc. 2) *as venom toads, or lizard's dreadful stings.*

51) *these* muss, wie der dazu gehörige Satz *through whom etc.* zeigt, die Lippen der Margaretha bezeichnen, und eine auf dieselben hindeutende Pantomime muss den Sinn klarer machen. — Der Kuss ist das auf die Lippen gedrückte Siegel.

52) *to know* = klar erkennen, ist Gegensatz zu *to surmise* = vermuthen, ahnen.

So Suffolk had thy heavenly company;
For where thou art, there is the world itself,
With every several pleasure in the world,
And where thou art not, desolation.
I can no more. — Live thou to joy thy life; [53]
Myself no joy in nought, but that thou liv'st.

Enter VAUX.

Q. Mar. Whither goes Vaux so fast? what news, I pr'ythee?
Vaux. To signify unto his majesty,
That cardinal Beaufort is at point of death;
For suddenly a grievous sickness took him,
That makes him gasp, and stare, and catch the air,
Blaspheming God, and cursing men on earth.
Sometime he talks as if duke Humphrey's ghost
Were by his side; sometime he calls the king,
And whispers to his pillow, as to him,
The secrets of his overcharged soul:
And I am sent to tell his majesty,
That even now he cries aloud for him.
Q. Mar. Go, tell this heavy message to the king. [*Exit* VAUX.
Ah me! what is this world? what news are these?
But wherefore grieve I at an hour's poor loss, [54]
Omitting Suffolk's exile, my soul's treasure?
Why only, Suffolk, mourn I not for thee,
And with the southern clouds [55] contend in tears?
Theirs for the earth's increase, mine for my sorrows.
Now, get thee hence: the king, thou know'st, is coming:
If thou be found by me, [56] thou art but dead.
Suf. If I depart from thee, I cannot live;
And in thy sight to die, what were it else,

---

[53]) *to joy* mit dem Accusativ = sich einer Sache erfreuen. — Aus diesem Verbum ist für den folgenden elliptischen Satz ein ähnliches hinzuzudenken: ich selbst habe keine Freude an irgend Etwas, als daran, dass Du lebst.

[54]) Nach Steevens' Deutung ist *an hour's poor loss* die Stunde, welche Cardinal Beaufort, alt wie er war, etwa noch länger hätte leben können, ohne diese Krankheit. In besserem Zusammenhang mit dem Folgenden erscheint Malone's Erklärung: Warum betraure ich Beaufort's nahen Tod, einen Verlust, den ich nur eine Stunde lang empfinden werde, während ich Suffolk's Verlust stets fühlen muss.

[55]) Der Südwind wird auch sonst von Sh. als der regenbringende, feuchte, aufgefasst.

[56]) *by me* = an meiner Seite. Eben so nachher *to die by thee* = an Deiner Seite sterben, freilich dort mit dem Doppelsinne = durch Dich sterben.

But like a pleasant slumber in thy lap?
Here could I breathe my soul into the air,
As mild and gentle as the cradle-babe,
Dying with mother's dug between its lips;
Where,[57] from thy sight, I should be raging mad,
And cry out for thee to close up mine eyes,
To have thee with thy lips to stop my mouth:
So shouldst thou either turn my flying soul,
Or I should breathe it so into thy body,
And then it liv'd in sweet Elysium.
To die by thee, were but to die in jest;
From thee to die, were torture more than death.
O! let me stay, befal what may befal.

Q. Mar. Away! though parting be a fretful corsive,[58]
It is applied to a deathful wound.
To France, sweet Suffolk: Let me hear from thee;
For wheresoe'er thou art in this world's globe,
I 'll have an Iris[59] that shall find thee out.

Suf. I go.

Q. Mar. And take my heart with thee.

Suf. A jewel, lock'd into the woeful'st cask
That ever did contain a thing of worth.
Even as a splitted bark, so sunder we:
This way fall I to death.[60]

Q. Mar. This way for me. [*Exeunt, severally.*

SCENE III.

London. Cardinal Beaufort's Bed-chamber.

Enter King Henry, Salisbury, Warwick, *and Others. The Cardinal in bed; Attendants with him.*

K. Hen. How fares my lord? speak, Beaufort, to thy sovereign.

Car. If thou be'st death, I 'll give thee England's treasure,

---

57) *where* für *whereas* = wogegen, da doch. — *from thy sight* = ausser Deinem Gesichtskreis.

58) *corsive* zweisylbig, wie das Wort für *corrosive* zu Sh.'s Zeit häufig geschrieben wurde, verlangt auch hier der Vers, obwohl die Fol. *corosive* hat.

59) eine Botin, wie Iris die Botin der Juno war.

60) Suffolk vergleicht seine Trennung von der Königin mit einem Schiffbruch und sich selbst mit der einen Hälfte eines scheiternden Schiffes, die nach der einen Seite hin untergeht; Margarethe führt das Bild mit Anwendung auf sich selber fort.

Enough to purchase such another island,
So thou wilt let me live, and feel no pain.

K. Hen. Ah, what a sign it is of evil life,
Where death's approach is seen so terrible!

War. Beaufort, it is thy sovereign speaks to thee.

Car. Bring me unto my trial [1] when you will.
Died he not in his bed? where should he die? [2]
Can I make men live, whe'r they will or no? —
O! torture me no more, I will confess. [3] —
Alive again? then show me where he is:
I 'll give a thousand pound to look upon him. —
He hath no eyes, the dust hath blinded them. —
Comb down his hair: look! look! it stands upright,
Like lime-twigs set to catch my winged soul. [4] —
Give me some drink; and bid the apothecary
Bring the strong poison that I bought of him. [5]

K. Hen. O, thou eternal mover of the heavens,
Look with a gentle eye upon this wretch!
O! beat away the busy meddling fiend,
That lays strong siege unto this wretch's soul,
And from his bosom purge this black despair.

War. See, how the pangs of death do make him grin.

Sal. Disturb him not, let him pass peaceably. [6]

K. Hen. Peace to his soul, if God's good pleasure be.
Lord cardinal, if thou think'st on heaven's bliss,
Hold up thy hand, make signal of thy hope. —
He dies, and makes no sign. O God, forgive him!

War. So bad a death argues a monstrous life.

K. Hen. Forbear to judge, for we are sinners all. —
Close up his eyes, and draw the curtain close, [7]
And let us all to meditation.

[*Exeunt.*

---

[1]) d. h. zu dem gerichtlichen Verhör über Gloster's Tod.

[2]) wo sollt' er anders sterben, als in seinem Bette? Vielleicht wäre aber zu lesen *Died he not in his bed, where he should die?*

[3]) Er glaubt sich auf die Folter gespannt, um ein Bekenntniss von ihm zu erpressen, und gleich darauf meint er, ihm werde mitgetheilt, dass Gloster noch lebe.

[4]) Er sieht Gloster's Geist in seinen Phantasien vor sich stehen, aber ohne Augen und mit emporgesträubtem Haar. — *dust* ist der Staub des Grabes, aus dem der Geist erstanden ist.

[5]) Mit dem gekauften Gift will er sich selbst in seiner Verzweiflung umbringen.

[6]) lasst ihn in Frieden dahingehen, sterben.

[7]) zieht die Vorhänge vor seinem Bette zusammen.

ACT IV.

SCENE I.

Kent. The Sea-shore near Dover.

Firing heard at sea. Then enter from a boat, a Captain, a Master, a Master's-Mate, WALTER WHITMORE, *and Others; with them* SUFFOLK, *disguised; and other Gentlemen, prisoners.* [1]

Cap. The gaudy, blabbing, and remorseful day [2]
Is crept into the bosom of the sea,
And now loud-howling wolves arouse the jades
That drag the tragic melancholy night;
Who with their drowsy, slow, and flagging wings [3]
Clip dead men's graves, and from their misty jaws
Breathe foul contagious darkness in the air.
Therefore, bring forth the soldiers of our prize;
For, whilst our pinnace anchors in the Downs,
Here shall they make their ransom on the sand,
Or with their blood stain this discolour'd shore. [4] —
Master, this prisoner freely give I thee; —
And thou that art his mate, make boot of this; —
The other, [*Pointing to* SUFFOLK,] Walter Whitmore, is thy share.

1 Gent. What is my ransom, master? let me know.

Mast. A thousand crowns, or else lay down your head.

Mate. And so much shall you give, or off goes yours.

Cap. What! think you much to pay two thousand crowns,
And bear the name and port of gentlemen? —
Cut both the villains' throats! — for die you shall:
The lives of those which we have lost in fight,
Be [5] counterpois'd with such a petty sum?

---

1) Die Bühnenweisung der Fol. ist einfach: *Alarum. Fight at sea. Ordnance goes off. Enter Lieutenant, Suffolk and Others.* — In dem Seegefechte, das hinter der Scene vor sich geht, werden Suffolk und seine Reisegefährten von den Seeräubern gefangen genommen.

2) Der Tag ist als Einer, der Alles ausschwatzt und der die Uebelthat zeigt und Bedenken davor erregt, *(blabbing, remorseful)* wenig geeignet zu solchen Geschäften, wie die Seeräuber sie jetzt vornehmen wollen, nämlich die Gefangenen niederzumachen, wenn sie kein hinlängliches Lösegeld bieten können.

3) Die Pferde, welche den Wagen der Nacht ziehen, sind Drachen, wie Sh. sie auch an andern Stellen bezeichnet, und als solche mit Flügeln versehen. Mit diesen Flügeln überschatten sie die Gräber.

4) Der Strand wird erst verfärbt von dem Blute der Schlachtopfer.

5) Malone schob vor *be* ein *cannot* ein und gab so dem Satze einen andern Sinn als der in der Fol. zu Tage liegt: die geforderte Summe ist so gering, dass nur das Le-

Gent. I 'll give it, Sir; and therefore spare my life.
2 Gent. And so will I, and write home for it straight.
Whit. I lost mine eye in laying the prize aboard,
And, therefore, to revenge it shalt thou die; [*To* Suf.
And so should these, if I might have my will.
Cap. Be not so rash: take ransom; let him live.
Suf. Look on my George: [6] I am a gentleman.
Rate me at what thou wilt, thou shalt be paid.
Whit. And so am I; my name is Walter Whitmore.
How now? why start'st thou? what! doth death affright? [7]
Suf. Thy name affrights me, in whose sound is death.
A cunning man did calculate my birth, [8]
And told me that by *Water* I should die: [9]
Yet let not this make thee be bloody-minded;
Thy name is *Gualtier,* being rightly sounded.
Whit. *Gualtier,* or *Walter,* which it is, I care not;
Never yet did base dishonour blur our name,
But with our sword we wip'd away the blot:
Therefore, when merchant-like I sell revenge,
Broke be my sword, my arms torn and defac'd,
And I proclaim'd a coward through the world! [*Lays hold on* Suffolk.
Suf. Stay, Whitmore; for thy prisoner is a prince,
The duke of Suffolk, William de la Poole.
Whit. The duke of Suffolk muffled up in rags!
Suf. Ay, but these rags are no part of the duke:
[Jove sometime went disguis'd, and why not I?] [10]
Cap. But Jove was never slain, as thou shalt be.
Suff. Obscure and lowly swain, king Henry's blood, [11]
The honourable blood of Lancaster,
Must not be shed by such a jaded groom. [12]

---

ben unserer gefallenen Brüder damit aufgewogen wird, dass wir selbst aber nicht daran genug haben. — *Be* steht, wie häufig bei Sh. für *are.*

6) das Bild des Heil. Georg, das Suffolk als Ritter des Hosenbandordens trägt.

7) Vielleicht ist zufällig in der Fol. *thee* hinter *affright* ausgefallen.

8) Ein kundiger Mann stellte mir die Nativität, berechnete aus der Stellung der Gestirne bei meiner Geburt mein Lebensschicksal.

9) Diese Prophezeiung gab der von Bollingbroke citirte Geist in A. 1, Sc. 4.

10) Dieser Vers oder einer ähnlichen Sinnes ist zufällig in der Fol. ausgefallen uud zuerst, da der folgende ohne ihn unverständlich sein würde, von Pope aus den Qs. entlehnt. — Die Qs. haben in ihrer Bühnenweisung zu Anfang dieser Sc. schon *Enter the Duke of Suffolk disguised.*

11) Diese Zeile theilen die Fol. irrthümlich dem Captain zu; die richtige Bezeichnung rührt von Pope her. — Für *lowly,* was sich in den Qs. findet, hat die Fol. *lowsie.*

12) *jaded groom* = ein Knecht, den man hudelt, nicht besser behandelt als ein Pferd.

Hast thou not kiss'd thy hand, and held my stirrup?
Bare-headed plodded by my foot-cloth mule, [13]
And thought thee happy when I shook my head?
How often hast thou waited at my cup,
Fed from my trencher, kneel'd down at the board,
When I have feasted with queen Margaret?
Remember it, and let it make thee crest-fall'n;
Ay, and allay this thy abortive pride. [14]
How in our voiding lobby [15] hast thou stood,
And duly waited for my coming forth?
This hand of mine hath writ in thy behalf,
And therefore shall it charm thy riotous tongue. [16]

Whit. Speak, captain, shall I stab the forlorn swain?

Cap. First let my words stab him, as he hath me. [17]

Suf. Base slave, thy words are blunt, and so art thou.

Cap. Convey him hence, and on our long-boat's side
Strike off his head.

Suf. Thou dar'st not for thy own.

Cap. [Yes, Poole.

Suf. Poole?] [18]

Cap. Poole? Sir Poole? lord?
Ay, kennel, puddle, sink; whose filth and dirt
Troubles the silver spring where England drinks.
Now, will I dam up this thy yawning [19] mouth,
For swallowing the treasure of the realm:
Thy lips, that kiss'd the queen, shall sweep the ground;
And thou, that smil'dst at good duke Humphrey's death,
Against the senseless winds shalt grin in vain,
Who in contempt shall hiss at thee again:
And wedded be thou to the hags of hell,
For daring to affy [20] a mighty lord

---

13) *foot-cloth mule* = ein Reitthier, dessen Prachtdecke bis auf den Boden reicht.

14) *abortive pride* erklärt Johnson mit *pride issuing before its time.* Es ist wohl eher = ein missrathener und unfruchtbarer Stolz.

15) *voiding-lobby* = Vorzimmer, der Corridor, in welchen die eigentlichen Zimmer ausgehen.

16) *to charm the tongue*, eigentlich = die Zunge zum Wohlklang stimmen, euphemistisch = zum Schweigen bringen.

17) scil. *as he hath stabb'd me with his words.*

18) Das Eingeklammerte ist von Steevens, als zum Verständniss des Folgenden unentbehrlich, aus den Qs. entlehnt, da die Fol. das Entsprechende aus Versehen ausgelassen hat. — Der Captain macht ein Wortspiel zwischen Suffolk's ursprünglichem Namen *Poole* und *pool* = Pfuhl.

19) *yawning* ist zu verbinden mit *for swallowing etc.*: Dein Mund, der sich aufthut, um die Schätze des Reiches zu verschlingen.

20) *to affy* = verloben, kommt in demselben Sinne in Taming of the Shrew (A. 4, Sc. 4) vor: *we be affied.*

Unto the daughter of a worthless [21] king,
Having neither subject, wealth, nor diadem.
By devilish policy art thou grown great,
And, like ambitious Sylla, overgorg'd
With gobbets of thy mother's bleeding [22] heart.
By thee Anjou and Maine were sold to France:
The false revolting Normans thorough thee
Disdain to call us lord; and Picardy
Hath slain their governors, [23] surpris'd our forts,
And sent the ragged soldiers wounded home.
The princely Warwick, and the Nevils all,
Whose dreadful swords were never drawn in vain,
As hating thee, are [24] rising up in arms.
And now the house of York — thrust from the crown,
By shameful murder of a guiltless king, [25]
And lofty proud encroaching tyranny, —
Burns with revenging fire; whose hopeful colours [26]
Advance our half-fac'd sun, striving to shine,
Under the which is writ — *Invitis nubibus.*
The commons, here in Kent, are up in arms;
And to conclude, reproach and beggary [27]
Is crept into the palace of our king,
And all by thee. — Away! — Convey him hence.

Suf. O, that I were a god, to shoot forth thunder
Upon these paltry, servile, abject drudges!
Small things make base men proud: this villain here,
Being captain of a pinnace, threatens more
Than Bargulus the strong Illyrian pirate. [28]
Drones suck not eagles' blood, but rob bee-hives.
It is impossible, that I should die

---

[21]) *worthless king* = ein König ohne werthvollen Besitz, Margarethens Vater, der Titularkönig von Neapel.

[22]) *mother's bleeding* verbesserte Rowe das *mother-bleeding* der Fol.

[23]) die Englischen Kommandanten der Picardischen Städte.

[24]) *are* setzt Rowe für das *and* der Fol.

[25]) Es ist Richard II. gemeint mit *guiltless king*, und Heinrich IV. mit *lofty tyranny*.

[26]) Die hoffnungsvoll erhobenen Fahnen der Yorks führen das von Eduard III. erwählte Abzeichen, eine von Wolken halbverhüllte Sonne, mit der entsprechenden Devise *Invitis nubibus*, des Sinnes, dass die Sonne, trotz der Wolken, scheint.

[27]) *reproach and beggary* ist eine Anspielung auf die Königin, die ohne Mitgift und behaftet mit der Schmach ihres Liebesverhältnisses mit Suffolk in den Palast Heinrichs kam.

[28]) Dieser Seeräuber wird von Cicero in seinem Buche De Officiis erwähnt: *Bargulus, Illyricus latro, de quo est apud Theopompum, magnas opes habuit.* — Von dem genannten Werke Cicero's gab es zu Sh.'s Zeit zwei Englische Uebersetzungen. — In den Qs. wird statt des Bargulus ein anderer Seeräuber genannt: *mighty Abradas, the great Macedonian pirate.*

By such a lowly [29] vassal as thyself.
Thy words move rage, and not remorse, [30] in me:
I go of message from the queen to France;
I charge thee, waft me safely cross the channel.

Cap. Walter! —

Whit. Come, Suffolk; I must waft thee to thy death.

Suf. *Pene gelidus timor occupat artus:* [31] — it is thee I fear.

Whit. Thou shalt have cause to fear, before I leave thee.
What! are ye daunted now? now will ye stoop?

1 Gent. My gracious lord, entreat him, speak him fair.

Suf. Suffolk's imperial tongue is stern and rough,
Us'd to command, untaught to plead for favour.
Far be it we should honour such as these
With humble suit: no, rather let my head
Stoop to the block than these knees bow to any,
Save to the God of heaven, and to my king;
And sooner dance upon a bloody pole,
Than stand uncover'd to the vulgar groom.
True nobility is exempt from fear:
More can I bear, than you dare execute.

Cap. Hale him away, and let him talk no more.

Suf. Come, soldiers, show what cruelty ye can, [32]
That this my death may never be forgot. —
Great men oft die by vile Bezonians. [33]
A Roman sworder and banditto slave
Murder'd sweet Tully, [34] Brutus' bastard hand
Stabb'd Julius Cæsar, savage islanders
Pompey the great, [35] and Suffolk dies by pirates.

[*Exit* Suf., *with* Whit. *and Others.*

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29) Vgl. Anm. 11 dieser Sc.

30) *remorse* ist hier = Bussgefühl, Reue über meine früheren Vergehungen.

31) Woher Sh. dieses Fragment eines lateinischen Verses hatte, ist noch nicht ausgemacht; einzelne Wörter daraus finden sich ähnlich verbunden bei Ovid und Virgil. — Die Fol. hat *Pine* für *Pene*.

32) Die Fol. verbindet irrig diesen Vers mit dem vorhergehenden; erst Sir Th. Hanmer ertheilte ihn richtig dem Suffolk zu.

33) *Bezonian* = Hungerleider, ein Wort, das Sh. als ein bombastisches in K. Henry IV. Second Part (A. 5, Sc. 3) hat.

34) *Tully* heisst Cicero auch in Titus Andronicus (A. 4, Sc. 1). — Das Epitheton *sweet* geht auf seine anmuthige Rednergabe.

35) Sh. vergass hier, dass Pompejus Magnus an der Aegyptischen Küste von Achillas und Septimius getödtet wurde. — Dass Brutus für einen unehelichen Sohn Cäsar's gehalten wurde, berührt Sh. in seinem Julius Caesar mit keinem Worte. Vielleicht hatte er die North'sche Uebersetzung des Plutarch noch nicht gelesen, als er K. Henry VI. schrieb.

Cap. And as for these whose ransom we have set,
It is our pleasure one of them depart:
Therefore, come you with us, and let him go. [*Exeunt all but the first Gentleman.*

Re-enter WHITMORE, *with* SUFFOLK's *body.*

Whit. There let his head and lifeless body lie,
Until the queen, his mistress, bury it. [*Exit.*

1 Gent. O, barbarous and bloody spectacle!
His body will I bear unto the king.
If he revenge it not, yet will his friends;
So will the queen, that living held him dear. [*Exit, with the body.*

SCENE II.

Blackheath.

Enter GEORGE BEVIS *and* JOHN HOLLAND.

Geo. Come, and get thee a sword, though made of a lath: they have been up [1] these two days.

John. They have the more need to sleep now then.

Geo. I tell thee, Jack Cade the clothier means to dress the commonwealth, and turn it, and set a new nap upon it.

John. So he had need, for 't is threadbare. Well, I say, it was never merry world in England, since gentlemen came up. [2]

Geo. O miserable age! Virtue is not regarded in handicraftsmen.

John. The nobility think scorn to go in leather aprons.

Geo. Nay more; the king's council are no good workmen.

John. True; and yet it is said, Labour in thy vocation: which is as much to say as, — let the magistrates be labouring men; and therefore should we be magistrates.

Geo. Thou hast hit it; for there 's no better sign of a brave mind than a hard hand.

John. I see them! I see them! There 's Best's son, the tanner of Wingham.

Geo. He shall have the skins of our enemies to make dog's leather of.

John. And Dick the butcher.

Geo. Then is sin struck down like an ox, and iniquity's throat cut like a calf.

John. And Smith, the weaver.

Geo. *Argo,* [3] their thread of life is spun.

John. Come, come; let 's fall in with them. [4]

---

1) Bevis fasst *to be up* = im Aufstande sein, John Holland fasst es = ausser Bett sein, wach sein.

to come up = in die Höhe kommen, aufkommen.

2) *argo* entstellt aus der lat. Folgerungspartikel *ergo*, wie *argal* aus demselben Worte in Hamlet (A. 5, Sc. 1).

4) lasst uns zu den Aufständischen, die vorher genannt sind, stossen.

Drum. Enter Cade, Dick *the Butcher,* Smith *the Weaver,*[5] *and Others in great number.*

Cade. We John Cade, so termed of[6] our supposed father, —

Dick. Or rather, of stealing a cade of herrings. [*Aside.*

Cade. — For our enemies shall fall before us, inspired with the spirit of putting down kings and princes, — Command silence.

Dick. Silence!

Cade. My father was a Mortimer, —

Dick. He was an honest man, and a good bricklayer. [*Aside.*

Cade. My mother a Plantagenet, —

Dick. I knew her well; she was a midwife. [*Aside.*

Cade. My wife descended of the Lacies, —

Dick. She was, indeed, a pedlar's daughter, and sold many laces. [*Aside.*

Smith. But, now of late, not able to travel with her furred pack,[7] she washes bucks here at home. [*Aside.*

Cade. Therefore am I of an honourable house.

Dick. Ay, by my faith, the field is honourable, and there was he born under a hedge; for his father had never a house, but the cage.[8] [*Aside.*

Cade. Valiant I am.

Smith. 'A must needs, for beggary is valiant. [*Aside.*

Cade. I am able to endure much.

Dick. No question of that, for I have seen him whipped three market days together.[9] [*Aside.*

Cade. I fear neither sword nor fire.

Smith. He need not fear the sword, for his coat is of proof.[10] [*Aside.*

Dick. But, methinks, he should stand in fear of fire, being burnt i' the hand for stealing of sheep. [*Aside.*

Cade. Be brave then; for your captain is brave, and vows reformation. There shall be in England seven half-penny loaves sold for a penny: the

---

5) Die Fol. hat hinter *Weaver* noch: *a Sawyer, with infinite numbers,* d. h. mit einer unbestimmten Anzahl von Leuten, so viel eben das Theater zu stellen vermag.

6) *of* erklärt Malone hier mit *by,* in welchem Sinne Sh. allerdings das Wort an andern Stellen gebraucht. Hier jedoch scheint es = *from* zu stehen: Cade wurde so genannt, weil sein vermeintlicher Vater so hiess. — Daran knüpft sich denn das Wortspiel mit *cade* = Fässchen, und mit dem lateinischen *cade* = falle.

7) *furred pack* = der mit Fell überzogene Packen, mit dem der Hausirer durch's Land zieht.

8) *cage* = das Gefängniss, in das sein Vater bisweilen gesteckt wurde. — Cade fasst *house* = Familie, Geschlecht, Dick aber fasst das Wort in eigentlichem Sinne.

9) Solche Züchtigungen wurden an Markttagen vorgenommen, um ihnen eine grössere Oeffentlichkeit zu geben.

10) *coat of proof* = ein Rock von undurchdringlichem Stoff, und = ein Rock, der sich bewährt hat, ein lange getragener, nicht leicht gewechselter Rock.

three-hooped pot shall have ten hoops; [11] and I will make it felony to drink small beer. [12] All the realm shall be in common, [13] and in Cheapside shall my palfrey go to grass. And, when I am king, (as king I will be) —

All. God save your majesty!

Cade. I thank you, good people: — there shall be no money; all shall eat and drink on my score; and I will apparel them all in one livery, that they may agree like brothers, and worship me their lord.

Dick. The first thing we do, let 's kill all the lawyers.

Cade. Nay, that I mean to do. Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment? that parchment, being scribbled o'er, should undo a man? Some say, the bee stings; but I say, 't is the bee's wax, [14] for I did but seal once to a thing, and I was never mine own man since. How now? who 's there?

Enter some, bringing in the Clerk of Chatham. [15]

Smith. The clerk of Chatham: he can write and read, and cast accompt.

Cade. O monstrous!

Smith. We took him setting of boys' copies. [16]

Cade. Here 's a villain!

Smith. H' as a book in his pocket, with red letters in 't.

Cade. Nay, then he is a conjurer.

Dick. Nay, he can make obligations, and write court-hand. [17]

Cade. I am sorry for 't: the man is a proper man, of mine honour; unless I find him guilty, he shall not die. — Come hither, sirrah, I must examine thee: What is thy name?

Clerk. Emmanuel.

Dick. They use to write it on the top of letters. [18] — 'T will go hard with you.

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11) *three-hooped pot* = die hölzerne Trinkkanne, die von drei Reifen eingefasst war, soll künftig so gross sein, dass sie zehn Reifen nöthig hat.

12) Es soll künftig nur Doppelbier getrunken werden; alles Dünnbier soll bei Strafe des Hochverraths verboten sein.

13) *common* fasst Cade in dem speziellen Sinne = Gemeindewiese; in eine solche soll auch Cheapside, die gewerbreichste und lebhafteste Strasse der City, verwandelt werden, und das Paradepferd, das Cade sich anschaffen will, soll darauf weiden.

14) Nicht die Biene sticht, sondern das Wachs der Biene, das zu Siegeln auf Schuldverschreibungen und ähnlichen Documenten verwandt wird. — Denselben Gedanken spricht Sh. aus in Cymbeline (A. 3, Sc. 2) *Good wax, thy leave: Bless'd be* || *You bees that made these locks of counsel! Lovers* || *And men in dangerous bonds pray not alike.*

15) Die Fol. hat bloss *Enter a Clerk.* — Wie Malone vermuthet, war Smith nach den Worten *his coat is of proof* hinausgegangen und kehrt jetzt mit dem verhafteten Küster, der zugleich Schulmeister ist, zurück.

16) Er war gerade damit beschäftigt, die Arbeiten seiner Schüler zu corrigiren.

17) Er kann einen Contract aufsetzen und schreiben, wie ein Advocat schreibt. — *court* = Gerichtshof.

18) *Emmanuel* d. h. Gott sei mit Dir! wurde auf offizielle Sendschreiben gesetzt.

Cade. Let me alone. — Dost thou use to write thy name, or hast thou a mark to thyself, [19] like an honest plain-dealing man?

Clerk. Sir, I thank God, I have been so well brought up, that I can write my name.

All. He hath confessed: away with him! he 's a villain and a traitor.

Cade. Away with him, I say: hang him with his pen and ink-horn about his neck. [*Exeunt some with the Clerk.*

Enter MICHAEL.

Mich. Where 's our general?

Cade. Here I am, thou particular [20] fellow.

Mich. Fly, fly, fly! Sir Humphrey Stafford and his brother are hard by, with the king's forces.

Cade. Stand, villain, stand, or I 'll fell thee down. He shall be encountered with a man as good as himself: He is but a knight, is 'a?

Mich. No.

Cade. To equal him, I will make myself a knight presently. [*Kneels.*] — Rise up Sir John Mortimer. [21] Now have at him.

Enter Sir HUMPHREY STAFFORD, *and* WILLIAM *his Brother, with drum and Forces.*

Staf. Rebellious hinds, the filth and scum of Kent,
Mark'd for the gallows, lay your weapons down:
Home to your cottages, forsake this groom.
The king is merciful, if you revolt. [22]

W. Staf. But angry, wrathful, and inclin'd to blood,
If you go forward: therefore yield, or die.

Cade. As for these silken-coated slaves, I pass not: [23]
It is to you, good people, that I speak,
O'er whom in time to come I hope to reign;
For I am rightful heir unto the crown.

Staf. Villain! thy father was a plasterer;
And thou thyself a shearman, art thou not?

Cade. And Adam was a gardener. [24]

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19) ein ihm eigenthümliches Zeichen, das der des Schreibens Unkundige, statt seiner Namensunterschrift, unter ein Dokument setzt.

20) Cade fasst *general* = allgemein, und erwidert darauf mit dem entsprechenden *particular*.

21) Nachdem Cade sich bisher *John Mortimer* genannt, heisst er jetzt sich selbst aufstehen als *Sir John Mortimer*, nachdem er sich den Ritterschlag ertheilt. — In den Qs. sagt er: *Kneel down, Mortimer — Arise Sir John Mortimer.* Vielleicht ist das Erstere nur aus Versehen nicht mit in die Fol. übergegangen.

22) d. h. wenn Ihr abfallt von Cade, wenn Ihr Cade im Stich lasst.

23) *I pass not* = ich beachte es nicht, eigentlich = ich gehe es nicht durch, untersuche es nicht. — So in Marlowe's Tamburlaine: *I pass not for his threats.*

24) Wir stammen Alle von Adam her, der auch nur ein Gärtner war. — So redet die Königin in K. Richard II. (A. 3, Sc. 4) den Gärtner an: *old Adam's likeness, set to dress this garden.*

W. Staf. And what of that?

Cade. Marry, this: — Edmund Mortimer, earl of March,
Married the duke of Clarence' daughter, did he not?

Staf. Ay, Sir.

Cade. By her he had two children at one birth.

W. Staf. That 's false.

Cade. Ay, there 's the question; but, I say, 't is true.
The elder of them, being put to nurse,
Was by a beggar-woman stol'n away;
And, ignorant of his birth and parentage,
Became a bricklayer when he came to age.
His son am I: deny it, if you can.

Dick. Nay, 't is too true; therefore, he shall be king.

Smith. Sir, he made a chimney in my father's house, and the bricks are alive at this day to testify it: therefore, deny it not.

Staf. And will you credit this base drudge's words,
That speaks he knows not what?

All. Ay, marry, will we; there, get ye gone.

W. Staf. Jack Cade, the duke of York hath taught you this.

Cade. He lies, for I invented it myself. [*Aside.*] — Go to, sirrah: tell the king from me, that for his father's sake, Henry the fifth, in whose time boys went to span-counter for French crowns,[25] I am content he shall reign; but I 'll be protector over him.

Dick. And, furthermore, we 'll have the lord Say's head, for selling the dukedom of Maine.

Cade. And good reason; for thereby is England mained,[26] and fain to go with a staff,[27] but that my puissance holds it up. Fellow kings, I tell you that that lord Say hath gelded the commonwealth, and made it an eunuch; and more than that, he can speak French, and therefore he is a traitor.

Staf. O, gross and miserable ignorance!

Cade. Nay, answer, if you can: the Frenchmen are our enemies: go to then, I ask but this; can he that speaks with the tongue of an enemy be a good counsellor, or no?

All. No, no; and therefore we 'll have his head.

W. Staf. Well, seeing gentle words will not prevail,
Assail them with the army of the king.

---

25) Zu Heinrich's V. Zeit hatten, nach Cade's Auffassung, die Engländer so reiche Beute in Frankreich gemacht, dass sich ihre Knaben beim Spiel des Hellerwerfens französischer Kronen statt der Heller bedienten. *Span-counter* wurde so gespielt, dass Einer den Rechenpfenning *(counter)* hinwarf und der Andere ihn gewann, wenn er mit seinem Pfenning auf eine Spanne weit dem des Ersten nahe kam.

26) So die Fol. mit einem Wortwitz Cade's, der *main'd* im Sinne von *maim'd* sagt, weil Dick von dem *dukedom of Maine* gesprochen hatte. — Die Hgg. entlehnen dafür meistens aus den Qs. *maim'd*.

27) England muss sich auf einen Stab stützen, wie ein Gelähmter oder Verstümmelter.

Staf. Herald, away; and, throughout every town,
Proclaim them traitors that are up with Cade;
That those which fly before the battle ends,
May, even in their wives' and children's sight,
Be hang'd up for example at their doors. —
And you, that be the king's friends, follow me.
[*Exeunt the two* STAFFORDS, *and Forces.*

Cade. And you, that love the commons, follow me. —
Now show yourselves men: 't is for liberty.
We will not leave one lord, one gentleman:
Spare none but such as go in clouted shoon,[28]
For they are thrifty honest men, and such
As would (but that they dare not) take our parts.

Dick. They are all in order, and march toward us.

Cade. But then are we in order, when we are most out of order. Come: march! forward! [*Exeunt.*

SCENE III.

Another Part of Blackheath.

Alarums. The two parties enter, and fight, and both the STAFFORDS *are slain.*

Cade. Where 's Dick the butcher of Ashford?

Dick. Here, Sir.

Cade. They fell before thee like sheep and oxen, and thou behavedst thyself as if thou hadst been in thine own slaughter-house: therefore thus will I reward thee, — The Lent shall be as long again as it is; and thou shalt have a license to kill for a hundred lacking one.[1]

Dick. I desire no more.

Cade. And, to speak truth, thou deservest no less. This monument of the victory will I bear;[2] and the bodies shall be dragged at my horse' heels, till I do come to London, where we will have the mayor's sword borne before us.

Dick. If we mean to thrive and do good,[3] break open the jails, and let out the prisoners.

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28) Den veralteten Plural *shoon* für *shoes* hat Sh. ausserdem nur noch in einem Liede in Hamlet (A. 4, Sc. 5) *and his sandal-shoon.*

1) Cade will zu Gunsten seines Freundes, des Metzgers, die Fastenzeit, während welcher andere Metzger nicht schlachten dürfen, noch einmal so lange dauern lassen, und sein Freund soll während der Zeit das ausschliessliche Privilegium geniessen, hundert Stück Schlachtvieh weniger eines zu schlachten. — Malone wollte hinter *lacking one* noch *a week* aus den Qs. hinzufügen, indess liegt die richtige Zeitbestimmung schon in dem Vorhergehenden.

2) Damit meint er die mit goldenen Nägeln geschmückte Rüstung des erschlagenen Stafford, die, Holinshed's Berichten zufolge, Cade sich angelegt hatte.

3) *do good* = etwas Gutes thun. — Vielleicht will aber Dick *do well* sagen.

Cade. Fear not that,[4] I warrant thee. Come; let 's march towards London. [*Exeunt.*

SCENE IV.

London. A Room in the Palace.

Enter King HENRY, *reading a supplication; the Duke of* BUCKINGHAM, *and Lord* SAY *with him: at a distance, Queen* MARGARET, *mourning over* SUFFOLK'S *head.*

Q. Mar. Oft have I heard that grief softens the mind,
And makes it fearful and degenerate;
Think therefore on revenge, and cease to weep.
But who can cease to weep, and look on this?
Here may his head lie on my throbbing breast;
But where 's the body that I should embrace?

Buck. What answer makes your grace to the rebels' supplication?

K. Hen. I 'll send some holy bishop to entreat;[1]
For God forbid, so many simple souls
Should perish by the sword! And I myself,
Rather than bloody war shall cut them short,
Will parley with Jack Cade their general. —
But stay, I 'll read it over once again.

Q. Mar. Ah, barbarous villains! hath this lovely face
Rul'd like a wandering planet over me,[2]
And could it not enforce them to relent,
That were unworthy to behold the same?

K. Hen. Lord Say, Jack Cade hath sworn to have thy head.

Say. Ay, but I hope, your highness shall have his.

K. Hen. How now, Madam?
Still lamenting, and mourning for Suffolk's death?
I fear me, love,[3] if that I had been dead,
Thou wouldest not have mourn'd so much for me.

Q. Mar. No, my love; I should not mourn, but die for thee.

Enter a Messenger.

K. Hen. How now! what news? why com'st thou in such haste?

Mess. The rebels are in Southwark. Fly, my lord!
Jack Cade proclaims himself lord Mortimer,
Descended from the duke of Clarence' house,

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4) Sei deshalb unbesorgt. Vgl. A. 1, Sc. 4, Anm. 3.

1) um mit ihnen zu verhandeln.

2) Margaretha ist von Suffolks Einflusse so gelenkt worden, wie die Planeten nach der Meinung der Astrologen auf die Geschicke der Menschen einwirken.

3) So die Fol. Malone las dafür mit den Qs. *I fear, my love.*

And calls your grace usurper openly,
And vows to crown himself in Westminster.
His army is a ragged multitude
Of hinds and peasants, rude and merciless:
Sir Humphrey Stafford and his brother's death
Hath given them heart and courage to proceed.
All scholars, lawyers, courtiers, gentlemen,
They call false caterpillars,[4] and intend their death.

K. Hen. O graceless men! they know not what they do.

Buck. My gracious lord, retire to Killingworth.[5]
Until a power be rais'd to put them down.

Q. Mar. Ah! were the duke of Suffolk now alive,
These Kentish rebels would be soon appeas'd.

K. Hen. Lord Say, the traitors hate thee,
Therefore away with us to Killingworth.

Say. So might your grace's person be in danger.
The sight of me is odious in their eyes;
And therefore in this city will I stay,
And live alone as secret as I may.

Enter another Messenger.

2 Mess. Jack Cade hath gotten London-bridge:[6]
The citizens fly and forsake their houses.
The rascal people,[7] thirsting after prey,
Join with the traitor; and they jointly swear,
To spoil the city, and your royal court.

Buck. Then linger not, my lord: away, take horse.

K. Hen. Come, Margaret: God, our hope, will succour us.

Q. Mar. My hope is gone, now Suffolk is deceas'd.

K. Hen. Farewell, my lord: [*To Lord* Say.] trust not the Kentish rebels.

Buck. Trust no body, for fear you be[8] betray'd.

Say. The trust I have is in mine innocence,
And therefore am I bold and resolute. [*Exeunt.*

---

4) So heissen die Günstlinge des Königs in K. Richard II. (A. 2, Sc. 3) *the caterpillars of the commonwealth, || Which I have sworn to weed and pluck away.*

5) *Killingworth* ist das jetzige *Kenilworth*, was die meisten Hgg. dafür in den Text setzen.

6) Cade, der mit seinen Rebellen von Süden, von Kent her, nach London rückte, hatte nach der Meldung des ersten Boten schon die nach jener Seite gelegene südliche Vorstadt von London, Southwark, eingenommen; jetzt hatte er schon die in die eigentliche Stadt führende Brücke besetzt.

7) *rascal people* = der Pöbel von London, ist der Gegensatz von *citizens* = die wohlhabenden ansässigen Londoner Bürger.

8) *be*, das in der Fol. fehlt, ergänzt die zweite Fol.

SCENE V.

The Same. The Tower.

Enter Lord Scales, *and Others, walking on the walls. Then enter certain Citizens, below.*

Scales. How now! is Jack Cade slain?

1 Cit. No, my lord, nor likely to be slain; for they have won the bridge, killing all those that withstand them. The lord mayor craves aid of your honour from the Tower, to defend the city from the rebels.

Scales. Such aid as I can spare, you shall command,
But I am troubled here with them myself:
The rebels have essay'd to win the Tower.
But get you to Smithfield, and gather head,
And thither I will send you Matthew Gough.
Fight for your king, your country, and your lives;
And so farewell, for I must hence again. [*Exeunt.*

SCENE VI.

The Same. Cannon-Street.

Enter Jack Cade, *and his Followers. He strikes his staff on London-stone.* [1]

Cade. Now is Mortimer lord of this city. And here, sitting upon London-stone, I charge and command, that, of the city's cost, the pissing-conduit [2] run nothing but claret wine this first year of our reign. And now, henceforward, it shall be treason for any that calls me other than lord Mortimer.

Enter a Soldier, running.

Sold. Jack Cade! Jack Cade!

Cade. Knock him down there. [*They kill him.*

Smith. If this fellow be wise, he 'll never call you Jack Cade more: I think, he hath a very fair warning.

Dick. My lord, there 's an army gathered together in Smithfield.

Cade. Come then, let 's go fight with them. But first, go and set London-bridge on fire, [3] and, if you can, burn down the Tower too. Come, let 's away. [*Exeunt.*

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[1]) *London-stone*, ein Stein, der seit unvordenklicher Zeit in Cannon Street in der Londoner City zu sehen war. Der Chronist Stowe, ein Zeitgenosse Shakspere's, sagt davon: *The cause why this stone was there set, the very time when, or other memory thereof, is there none.* — Dass Cade mit seinem Stab auf den Stein schlug, zum Zeichen seiner Besitzergreifung der Stadt, fand Sh. in Holinshed; ebenso die meisten andern Züge des Cade'schen Aufstandes. Vgl. Einleitung pag. III.—VII.

[2]) So bezeichnete der rohe Volkswitz wahrscheinlich irgend einen Brunnen Londons in Gestalt einer menschlichen Figur, dessen Röhre beständig liefe. — Daher sagt Jack Wilton in seinem Leben: *I have wept so immoderately and lavishly that I thought verily my palate had been turned to the pissing-conduit in London.*

[3]) Die damalige Londoner Brücke war von Holz gebaut und mit Häusern besetzt.

SCENE VII.

The Same. Smithfield.

Alarum. Enter, on one side, Cade *and his Company; on the other, the Citizens, and the King's Forces, headed by* Matthew Gough. *They fight; the Citizens are routed, and* Matthew Gough *is slain.* [1]

Cade. So, Sirs. — Now go some and pull down the Savoy; [2] others to the inns of court: down with them all.

Dick. I have a suit unto your lordship.

Cade. Be it a lordship, thou shalt have it for that word.

Dick. Only, that the laws of England may come out of your mouth. [3]

John. Mass, 't will be sore [4] law then; for he was thrust in the mouth with a spear, and 't is not whole yet. [*Aside.*

Smith. Nay, John, it will be stinking law; for his breath stinks with eating toasted cheese. [*Aside.*

Cade. I have thought upon it; it shall be so. Away! burn all the records of the realm: my mouth shall be the parliament of England.

John. Then we are like to have biting statutes, unless his teeth be pulled out. [*Aside.*

Cade. And henceforward all things shall be in common.

Enter a Messenger.

Mess. My lord, a prize, a prize! here 's the lord Say, which sold the towns in France; he that made us pay one and twenty fifteens, and one shilling to the pound, the last subsidy. [5]

Enter George Bevis, *with the Lord* Say.

Cade. Well, he shall be beheaded for it ten times. — Ah, thou say, [6] thou serge, nay, thou buckram lord! now art thou within point-blank of our jurisdiction regal. What canst thou answer to my majesty, for giving up of

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1) Die Fol. hat dafür folgende unklare Bühnenweisung: *Alarums. Matthew Goffe is slain and all the rest. Then enter Jack Cade and his Company.*

2) ein ehemaliger königlicher Palast am Themseufer gelegen, erbaut von Peter, Grafen von Savoyen, im Jahre 1245. — Sh. überträgt hier auf Cade, was Holinshed von einem früheren Aufrührer, Wat Tyler, berichtete.

3) Auch dies hatte der Chronist von Wat Tyler erzählt, der gesagt haben sollte: *that within four days all the laws of England should come forth of his mouth.*

4) *sore* = schlimm, und = wund; im Gegensatz zu letzterer Bedeutung steht dann *whole* = heil, gesund.

5) Lord Say hätte also die Unterthanen nach einander ein und zwanzigmal den Fünfzehnten statt des Zehnten, als Abgabe von ihrer gesammten Habe als Subsidiensteuer zahlen lassen, ausserdem einen Schilling auf jedes Pfund Sterling.

6) Wortspiel mit dem Namen des Lords und mit *say* = ein Zeugstoff, der kostbarer war, als *serge*, wie dieses mehr werth als *buckram*, wozu Cade ihn degradirt.

Normandy unto monsieur Basimecu,[7] the dauphin of France? Be it known unto thee by these presence,[8] even the presence of lord Mortimer, that I am the besom that must sweep the court clean of such filth as thou art. Thou hast most traitorously corrupted the youth of the realm in erecting a grammar-school: and whereas, before, our fore-fathers had no other books but the score and the tally, thou hast caused printing to be used;[9] and, contrary to the king, his crown, and dignity, thou hast built a paper-mill. It will be proved to thy face, that thou hast men about thee, that usually talk of a noun, and a verb, and such abominable words, as no Christian ear can endure to hear. Thou hast appointed justices of peace, to call poor men before them about matters they were not able to answer. Moreover, thou hast put them in prison; and because they could not read, thou hast hanged them; when, indeed, only for that cause they have been most worthy to live. Thou dost ride in a footcloth,[10] dost thou not?

Say. What of that?

Cade. Marry, thou oughtest not to let thy horse wear a cloak, when honester men than thou go in their hose and doublets.

Dick. And work in their shirt too; as myself, for example, that am a butcher.

Say. You men of Kent, —

Dick. What say you of Kent?

Say. Nothing but this: 't is *bona terra, mala gens.*[11]

Cade. Away with him! away with him! he speaks Latin.

Say. Hear me but speak, and bear me where you will.
Kent, in the commentaries Cæsar writ,
Is term'd the civil'st place of all this isle:[12]
Sweet is the country, because full of riches;
The people liberal, valiant, active, wealthy;
Which makes me hope you are not void of pity.
I sold not Maine, I lost not Normandy;
Yet, to recover them, would lose my life.
Justice with favour have I always done;
Prayers and tears have mov'd me, gifts could never.
When have I aught exacted at your hands,

---

7) Eine schimpfliche Bezeichnung der Franzosen, entstellt aus dem französischen *baisez mon cul.*

8) Cade wendet die Anfangsformel der königlichen oder gerichtlichen Erlasse: *Be it known by these present* an, ohne sie zu verstehen.

9) Johnson hebt diesen Anachronismus Sh.'s hervor, da man erst zwanzig Jahre später in England Bücher druckte. — In den folgenden Worten gebraucht Cade wieder gerichtliche Ausdrücke: *against the peace of the said lord the king, his crown and dignity.*

10) *in a footcloth*, wie die Fol. liest, ist komischer, als das von den meisten Hggn. adoptirte *on a footcloth* der Qs. Vgl. A. 4, Sc. 1, Anm. 13. — Cade spricht als ob Lord Say selbst die bis auf den Boden herabhängende Pferdedecke getragen hätte.

11) Say drückt sich lateinisch so aus, um die aus Kent gebürtigen Rebellen nicht noch mehr zu erzürnen.

12) Sh. fand in Arthur Golding's Uebersetzung der Commentare Julius Cäsar's (1565) diesen Passus: *Of all the inhabitants of this isle the Kentish-men are the civilest.*

But [13] to maintain the king, the realm, and you?
Large gifts have I bestow'd on learned clerks,
Because my book preferr'd me to the king,
And seeing ignorance is the curse of God,
Knowledge the wing wherewith we fly to heaven. [14]
Unless you be possess'd with devilish spirits,
You cannot but forbear to murder me.
This tongue hath parley'd unto foreign kings
For your behoof, —

Cade. Tut! when struck'st thou one blow in the field?

Say. Great men have reaching hands: oft have I struck
Those that I never saw, and struck them dead.

Geo. O monstrous coward! what, to come behind folks?

Say. These cheeks are pale for watching [15] for your good.

Cade. Give him a box o' the ear, and that will make 'em red again.

Say. Long sitting, to determine poor men's causes,
Hath made me full of sickness and diseases.

Cade. Ye shall have a hempen caudle then, and the help of hatchet. [16]

Dick. Why dost thou quiver, man?

Say. The palsy, and not fear, provoketh me.

Cade. Nay, he nods at us; as who should say, I 'll be even with you. I 'll see if his head will stand steadier on a pole, [17] or no. Take him away, and behead him.

Say. Tell me, wherein have I offended most?
Have I affected wealth, or honour? speak.
Are my chests fill'd up with extorted gold?
Is my apparel sumptuous to behold?
Whom have I injur'd, that ye seek my death?
These hands are free from guiltless blood-shedding, [18]
This breast from harbouring foul deceitful thoughts.
O, let me live!

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13) *But* ist Johnson's Emendation für *Kent* der Fol. — Letztere Lesart wollte Collier als Vocativ der Anrede an die versammelten Leute aus Kent beibehalten. Steevens wollte *Bent* für *Kent* lesen. — Die Interpunction der Fol. verbindet ausserdem diesen Vers mit dem folgenden und setzt ein Fragezeichen hinter *at your hands.*

14) Die meisten Hgg. verbinden diesen Satz mit dem folgenden.

15) *for watching* = wegen des Nachtwachens, weil ich gewacht. — Wie die Conjunction *for* bei Sh. für *because* steht, so hier die Präposition für *because of.*

16) d. h. Ihr sollt gehängt und geköpft werden, einen Strick statt einer Kraftsuppe und ein Beil statt sonstiger ärztlicher Hülfe erhalten. — Manche Hgg. lesen mit Farmer willkührlich *the pap of a hatchet*, weil *pap with a hatchet* als eine sprichwörtliche Phrase der Zeit vorkommt.

17) ob Lord Say's Kopf auf eine Stange gesteckt, fester sitzt, als auf seinem Rumpf, wo er in Folge eines Schlagflusses zittert.

18) *guiltless* bezieht sich mit Sh.'scher Licenz nur auf *blood*, nicht auf das ganze Compositum *blood-shedding.* — Vgl. A. 3, Sc. 2, Anm. 29.

Cade. I feel remorse in myself with his words; but I 'll bridle it: he shall die, an it be but for pleading so well for his life. Away with him! he has a familar under his tongue: [19] he speaks not o' God's name. Go, take him away, I say, and strike off his head presently; and then break into his son-in-law's house, Sir James Cromer, and strike off his head, and bring them both upon two poles hither.

All. It shall be done.

Say. Ah, countrymen! if when you make your prayers,
God should be so obdurate as yourselves,
How would it fare with your departed souls?
And therefore yet relent, and save my life.

Cade. Away with him, and do as I command ye.

[*Exeunt some, with Lord* Say.

The proudest peer in the realm shall not wear a head on his shoulders, unless he pay me tribute: there shall not a maid be married, but she shall pay to me her maidenhead, ere they have it. [20] Men shall hold of me *in capite;* [21] and we charge and command, that their wives be as free as heart can wish, or tongue can tell.

Dick. My lord, when shall we go to Cheapside, and take up commodities upon our bills? [22]

Cade. Marry, presently.

All. O brave!

Re-enter Rebels, with the heads of Lord Say *and his Son-in-law.*

Cade. But is not this braver? — Let them kiss one another, for they loved well, when they were alive. [23] Now part them again, lest they consult about the giving up of some more towns in France. Soldiers, defer the spoil of the city until night; for with these borne before us, instead of maces, will we ride through the streets; and at every corner have them kiss. — Away!

[*Exeunt.*

---

19) Er hat einen befreundeten bösen Geist unter seiner Zunge sitzen, der ihn so beredtsam macht.

20) ehe Diejenigen, welche die Mädchen heirathen wollen, die Jungferschaft bekommen.

21) Cade gebraucht auch hier gerichtliche Ausdrücke, indem er *tenure in capite* = Kronlehen, meint.

22) Dasselbe Wortspiel zwischen *bill* = Schuldschein, und = Hellebarde, kommt in Much Ado about Nothing (A. 3, Sc. 3) vor: *We are like to prove a goodly commodity, being taken up of these men's bills. — to take up* ist der technische Ausdruck für das Aufnehmen von Waaren auf Credit.

23) Auch diesen Umstand fand Sh. in Holinshed: *and as it were in a spite caused them in every street to kiss together.*

SCENE VIII.

Southwark.

Alarum. Enter CADE, *and all his Rabblement.*

Cade. Up Fish-street! down Saint Magnus' corner! kill and knock down! throw them into Thames! — [*A parley sounded, then a retreat.*] What noise is this I hear? Dare any be so bold to sound retreat or parley, when I command them kill?

Enter BUCKINGHAM, *and Old* CLIFFORD, *with Forces.*

Buck. Ay, here they be that dare and will disturb thee.
Know, Cade, we come ambassadors from the king
Unto the commons whom thou hast misled:
And here pronounce free pardon to them all
That will forsake thee, and go home in peace.

Clif. What say ye, countrymen? will ye relent,
And yield to mercy, whilst 't is offer'd you,
Or let a rabble lead you to your deaths? [1]
Who loves the king, and will embrace his pardon,
Fling up his cap, and say — God save his majesty!
Who hateth him, and honours not his father,
Henry the fifth, that made all France to quake,
Shake he his weapon at us, and pass by.

All. God save the king! God save the king!

Cade. What! Buckingham, and Clifford, are ye so brave? — And you, base peasants, do ye believe him? will you needs be hanged with your pardons about your necks? Hath my sword therefore broke through London gates, that you should leave me at the White Hart in Southwark? I thought, ye would never have given out these arms, till you had recovered your ancient freedom; but you are all recreants, and dastards, and delight to live in slavery to the nobility. Let them break your backs with burdens, take your houses over your heads, ravish your wives and daughters before your faces: For me, — I will make shift for one, [2] and so — God's curse light upon you all!

All. We 'll follow Cade: we 'll follow Cade.

Clif. Is Cade the son of Henry [3] the fifth,
That thus you do exclaim, you 'll go with him?
Will he conduct you through the heart of France,
And make the meanest of you earls and dukes?

---

1) Clifford stellt ihnen ihre künftige Hinrichtung in Aussicht, zu der sie von einem Pöbelhaufen begleitet werden sollen. — Auf diese Hinrichtung weist auch Cade gleich darauf hin mit *will you needs be hanged etc.*

2) ich will für mich selbst allein Rath schaffen.

3) *Henry* ist auch hier, wie an andern Stellen, dreisylbig *(Hennery)* zu lesen.

Alas, he hath no home, no place to fly to;
Nor knows he how to live, but by the spoil,
Unless by robbing of your friends, and us.
Wer 't not a shame, that whilst you live at jar,
The fearful French, whom you late vanquished,
Should make a start o'er seas, and vanquish you?
Methinks, already, in this civil broil,
I see them lording it in London streets,
Crying — *Villageois!* [4] unto all they meet.
Better ten thousand base-born Cades miscarry,
Than you should stoop unto a Frenchman's mercy,
To France, to France! and get what you have lost.
Spare England, for it is your native coast.
Henry hath money, [5] you are strong and manly:
God on our side, doubt not of victory.

All. A Clifford! a Clifford! we 'll follow the king, and Clifford.

Cade. Was ever feather so lightly blown to and fro, as this multitude? The name of Henry the fifth hales them to an hundred mischiefs, and makes them leave me desolate. I see them lay their heads together to surprise me: my sword make way for me, for here is no staying. — In despite of the devils and hell, have through the very midst of you; and heavens and honour be witness, that no want of resolution in me, but only my followers' base and ignominious treasons, makes me betake me to my heels. [*Exit.*

Buck. What! is he fled? go some, and follow him;
And he, that brings his head unto the king,
Shall have a thousand crowns for his reward. — [*Exeunt some of them.*
Follow me, soldiers: we 'll devise a mean
To reconcile you all unto the king. [*Exeunt.*

SCENE IX.

Kenilworth Castle.

Sound trumpets. Enter King Henry, *Queen* Margaret, *and* Somerset, *on the terrace of the castle.*

K. Hen. Was ever king that joy'd an earthly throne,
And could command no more content than I? [1]
No sooner was I crept out of my cradle,
But I was made a king, at nine months old:
Was never subject long'd to be a king,
As I do long and wish to be a subject.

4) So verbesserte Theobald das *Villiago* der Fol. — Die Franzosen in dem Uebermuthe des Siegers behandeln die Londoner Bürger als Bauern und tituliren sie so in ihrer eignen Sprache.

5) Der König hat Geld, um es unter seine Soldaten zu vertheilen.

1) Es gab nie einen König auf Erden, dem so wenig Zufriedenheit zu Theil geworden ist, wie mir, obgleich er einen Thron besass.

Enter Buckingham *and* Clifford.

Buck. Health, and glad tidings, to your majesty!

K. Hen. Why, Buckingham, is the traitor, Cade, surpris'd?
Or is he but retir'd to make him strong?

Enter, below, a number of Cade's *Followers, with halters about their necks.* [2]

Clif. He 's fled, my lord, and all his powers do yield,
And humbly thus, with halters on their necks,
Expect your highness' doom, of life, or death.

K. Hen. Then, heaven, set ope thy everlasting gates,
To entertain my vows of thanks and praise! —
Soldiers, this day have you redeem'd your lives,
And show'd how well you love your prince and country:
Continue still in this so good a mind,
And Henry, though he be infortunate,
Assure yourselves, will never be unkind:
And so, with thanks, and pardon to you all,
I do dismiss you to your several countries. [3]

All. God save the king! God save the king!

Enter a Messenger.

Mess. Please it your grace to be advertised, [4]
The duke of York is newly come from Ireland,
And with a puissant and a mighty power
Of Gallowglasses and stout Kernes, [5]
Is marching hitherward in proud array;
And still proclaimeth, as he comes along,
His arms are only to remove from thee
The duke of Somerset, whom he terms a traitor.

K. Hen. Thus stands my state, 'twixt Cade and York distress'd,
Like to a ship, that, having scap'd a tempest,
Is straightway calm, [6] and boarded with a pirate.

---

[2]) Die Bühnenweisung der Fol. ist *Enter Multitudes with halters about their Necks.*

[3]) So die Fol. und die Hgg. Vielleicht wäre aber *counties* zu lesen, da derselbe Druckfehler auch sonst bei Sh. sich findet.

[4]) *to advertise* = betont Sh. auf der zweiten Sylbe.

[5]) Dieselbe Zusammenstellung von *Kernes* und *Gallowglasses* findet sich in Macbeth (A. 1, Sc. 2). In Stanihurst's Description of Ireland fand Sh. folgende Schilderung Beider: *The galloglasse useth a kind of pollax for his weapon. These men are grim of countenance, tall of stature, big of limme, lusty of body, wel and strongly timbered. The kerne is an ordinary souldier, using for weapon his sword and target, and sometimes his peece, being commonly good markmen.*

[6]) So die Fol.; manche Hgg. lesen mit den spätern Folioausgg. *calm'd* dafür. Heinrich vergleicht seine Herrschaft *(my state)*, die nach einander durch Cade und durch York bedroht wird, einem Schiff, das kaum einen Sturm bestanden, nun, da es in ruhiger Windstille liegt, alsbald von einem Piraten geentert wird. Mit *tempest* ist Cade, mit *pirate* York gemeint.

But now [7] is Cade driven back, his men dispers'd,
And now is York in arms to second him. —
I pray thee, Buckingham, go [8] and meet him,
And ask him, what 's the reason of these arms.
Tell him, I 'll send duke Edmund to the Tower; —
And, Somerset, we will commit thee thither,
Until his army be dismiss'd from him.

Som. My lord,
I 'll yield myself to prison willingly,
Or unto death to do my country good.

K. Hen. In any case, be not too rough in terms,
For he is fierce, and cannot brook hard language.

Buck. I will, my lord; and doubt not so to deal,
As all things shall redound unto your good.

K. Hen. Come, wife, let 's in, and learn to govern better;
For yet may England curse my wretched reign. [*Exeunt.*

SCENE X.

Kent. Iden's Garden.

Enter Cade.

Cade. Fie on ambition! fie on myself, that have a sword, and yet am ready to famish! These five days have I hid me in these woods, and durst not peep out, for all the country is laid for me; but now am I so hungry, that if I might have a lease of my life for a thousand years, I could stay no longer. [1] Wherefore, on a brick-wall have I climbed into this garden, to see if I can eat grass, or pick a sallet another while, [2] which is not amiss to cool a man's stomach this hot weather. And I think this word sallet was born to do me good: for many a time, but for a sallet, [3] my brain-pan had been cleft with a brown bill; and many a time, when I have been dry and bravely marching, it hath served me instead of a quart-pot to drink in; [4] and now the word sallet must serve me to feed on.

Enter Iden, *with Servants.*

Iden. Lord! who would live turmoiled in the court,
And may enjoy such quiet walks as these?
This small inheritance, my father left me,

---

[7]) *but now* = erst eben, jetzt gerade, ist dem folgenden *now* gegenübergestellt.

[8]) Manche Hgg. fügen hinter *go* zur Vervollständigung des Verses *forth* ein.

[1]) d. h. *no longer in these woods.*

[2]) *another while* = ein anderes Mal, zur Abwechslung. Cade will einmal Gras zu essen versuchen, und dann wiederum Salat.

[3]) Wortspiel zwischen *sallet* = Salat, und = Helm.

[4]) So in North's Plutarch: *One of the company seeing Brutus a-thirst also, he run to the river for water and brought it in his sallet.*

Contenteth me, and worth [5] a monarchy.
I seek not to wax great by others' waning; [6]
Or gather wealth I care not with what envy:
Sufficeth that I have maintains [7] my state,
And sends the poor well pleased from my gate.

Cade. Here 's the lord of the soil come to seize me for a stray, for entering his fee-simple without leave. Ah, villain, thou wilt betray me, and get a thousand crowns of the king by carrying my head to him; but I 'll make thee eat iron like an ostrich, [8] and swallow my sword like a great pin, ere thou and I part.

Iden. Why, rude companion, whatsoe'er thou be,
I know thee not; why then should I betray thee?
Is 't not enough, to break into my garden,
And like a thief to come to rob my grounds,
Climbing my walls in spite of me, the owner,
But thou wilt brave me with these saucy terms?

Cade. Brave thee? ay, by the best blood that ever was broached, and beard thee too. Look on me well: I have eat no meat these five days; yet, come thou and thy five men; [9] and if I do not leave you all as dead as a door nail, [10] I pray God I may never eat grass more.

Iden. Nay, it shall ne'er be said, while England stands,
That Alexander Iden, an esquire of Kent,
Took odds to combat a poor famish'd man.
Oppose thy steadfast-gazing eyes to mine,
See if thou canst outface me with thy looks.
Set limb to limb, and thou art far the lesser;
Thy hand is but a finger to my fist;
Thy leg a stick, compared with this truncheon; [11]
My foot shall fight with all the strength thou hast;
And if mine arm be heaved in the air,
Thy grave is digg'd already in the earth.

---

5) So die Fol. mit einer Sh.'schen Ellipse. Die meisten Hgg. fügen *is* vor *worth* ein.

6) *waning* verbesserte Pope das *warning* der Fol.: Ich suche nicht gross zu werden durch den Verfall Anderer, noch sammle ich Reichthümer mit, gleichviel welcher, Gehässigkeit, die ich mir dabei zuziehen würde. *I care not* ist nicht mit *gather wealth*, sondern mit *with what envy* zu verbinden.

7) *that I have that which maintains etc.*

8) Der Vogel Strauss sollte Eisen verdauen können.

9) Die fünf Diener, von denen Iden begleitet ist, entsprechen den fünf Tagen, dass Cade nichts gegessen hat. — Der Passus findet sich bereits in den Qs.

10) Eine sprichwörtliche Redensart, die auch in K. Henry IV. Second Part (A. 5, Sc. 3) wiederkehrt. *What! is the old king dead? — As nail in door.* Vgl. Anm. 22 zu der Stelle.

11) Cade's Bein verhält sich zu Iden's Bein, wie ein blosser Stock zu einem Knüttel, und Iden's blosser Fuss ist kräftiger zum Kampf, als Cade's ganze Leibesstärke.

As for words, whose greatness answers words,
Let this my sword report what speech forbears. [12]

Cade. By my valour, the most complete champion that ever I heard. — Steel, if thou turn the edge, or cut not out the burly-boned clown in chines of beef ere thou sleep in thy sheath, I beseech Jove [13] on my knees, thou mayest be turned to hobnails. [*They fight.* CADE *falls.*] O! I am slain. Famine, and no other, hath slain me: let ten thousand devils come against me, and give me but the ten meals [14] I have lost, and I 'd defy them all. Wither, garden; and be henceforth a burying-place to all that do dwell in this house, because the unconquered [15] soul of Cade is fled.

Iden. Is 't Cade that I have slain, that monstrous traitor?
Sword, I will hallow thee for this thy deed,
And hang thee [16] o'er my tomb, when I am dead:
Ne'er shall this blood be wiped from thy point,
But thou shalt wear it as a herald's coat,
To emblaze the honour that thy master got.

Cade. Iden, farewell; and be proud of thy victory. Tell Kent from me, she hath lost her best man, and exhort all the world to be cowards, for I, that never feared any, am vanquished by famine, not by valour. [*Dies.*

Iden. How much thou wrong'st me, [17] heaven be my judge.
Die, damned wretch, the curse of her that bare thee! [18]
And as I thrust thy body in with my sword,
So wish I, I might thrust thy soul to hell.
Hence will I drag thee headlong by the heels
Unto a dunghill, which shall be thy grave,
And there cut off thy most ungracious head;
Which I will bear in triumph to the king,
Leaving thy trunk for crows to feed upon. [*Exit, dragging out the body.*

12) Statt grosse, prahlerische Worte mit grossen Worten zu erwidern, soll dieses Schwert berichten, was die Rede verschweigt. — Den ersten dieser beiden Verse, der metrisch unvollständig ist, wollte M. Mason mit *As for mere words* vervollständigen; frühere Hgg. lasen ebenso unsicher *As for more words.*

13) So die Fol. — Viele Hgg. entlehnen aus den beiden ersten Qs. *God* für *Jove.* — Zu der affectirt pomphaften Anrede Cade's an seinen Stahl passt *Jove* vollkommen gut, ohne dass man anzunehmen braucht, dass die Rücksicht auf die Theatercensur, welche keinen Missbrauch des göttlichen Namens duldete, die Umänderung herbeigeführt.

14) *ten meals*, d. h. zwei Mahlzeiten täglich, da er in fünf Tagen nichts gegessen.

15) *unconquered* = unüberwindlich, unbesieglich, nach dem Sh.'schen Gebrauch solcher Bildungen, nicht gerade = unbesiegt.

16) d. h. ich will Dich über meinem Grabe aufhängen lassen.

17) Nach Johnson's Erklärung besteht das Unrecht darin, dass Cade meint, Iden sei auf seinen Sieg stolz; nach Ritson's Meinung darin, dass Cade erklärt, er sei durch Hunger, nicht durch Iden's Tapferkeit bezwungen. — Mit ersterer Deutung steht Iden's vorhergehende Rede in Widerspruch.

18) *her that bare thee* ist vielleicht nicht Cade's leibliche Mutter, sondern Kent, das Land, das ihn gebar, und zu dessen Fluch er geworden war. Dann bezögen sich Iden's Worte auf Cade's vorhergehende: *Tell Kent from me, she hath lost her best man.*

ACT V.

SCENE I.

The Same. Fields between Dartford and Blackheath.

The King's Camp on one side. On the other, enter York *attended, with drum and colours; his Forces at some distance.*

York. From Ireland thus comes York, to claim his right,
And pluck the crown from feeble Henry's head:
Ring, bells, aloud; burn, bonfires, clear and bright,
To entertain great England's lawful king.
Ah, *sancta màjestas!* who would not buy thee dear?
Let them obey, that know not how to rule;
This hand was made to handle nought but gold:
I cannot give due action to my words,
Except a sword, or sceptre, balance it.[1]
A sceptre shall it have, have I a soul,[2]
On which I 'll toss the flower-de-luce of France.

Enter Buckingham.

Whom have we here? Buckingham, to disturb me?
The king hath sent him, sure: I must dissemble.

Buck. York, if thou meanest well, I greet thee well.

York. Humphrey of Buckingham, I accept thy greeting.
Art thou a messenger, or come of pleasure?

Buck. A messenger from Henry, our dread liege,
To know the reason of these arms in peace;
Or why, thou — being a subject as I am, —
Against thy oath and true allegiance sworn,
Shouldst raise so great a power without his leave,
Or dare to bring thy force so near the court.

York. Scarce can I speak, my choler is so great.
O! I could hew up rocks, and fight with flint,
I am so angry at these abject terms;

---

[1]) Da *it* sich auf das vorhergehende *this hand* beziehen muss und der dazwischen stehende Vers diese Verbindung unklar macht, so wäre vielleicht *It cannot* für *I cannot* zu lesen.

[2]) wenn ich eine Seele habe, so wahr ich eine Seele habe, soll meine Hand ein Scepter haben, worauf ich die französischen Lilien stecken will, d. h. wenn ich König von England bin, soll auch Frankreich wieder mein werden. — Dieselbe Betheuerung wie hier findet sich in K. Henry VIII. (A. 4, Sc. 1) *Sir, as I have a soul, she is an angel.*

And now, like Ajax Telamonius,
On sheep or oxen could I spend my fury.
I am far better born than is the king,
More like a king, more kingly in my thoughts;
But I must make fair weather yet a while,
Till Henry be more weak, and I more strong. — [*Aside.*
O Buckingham,[3] I pr'ythee, pardon me,
That I have given no answer all this while:
My mind was troubled with deep melancholy.
The cause why I have brought this army hither,
Is, to remove proud Somerset from the king,
Seditious to his grace, and to the state.[4]

Buck. That is too much presumption on thy part;
But if thy arms be to no other end,
The king hath yielded unto thy demand:
The duke of Somerset is in the Tower.

York. Upon thine honour, is he prisoner?

Buck. Upon mine honour, he is prisoner.

York. Then, Buckingham, I do dismiss my powers. —
Soldiers, I thank you all; disperse yourselves:
Meet me to-morrow in Saint George's field,
You shall have pay, and every thing you wish.
And let my sovereign, virtuous Henry,[5]
Command my eldest son, — nay, all my sons,
As pledges of my fealty and love,
I 'll send them all, as willing as I live:
Lands, goods, horse, armour, any thing I have
Is his to use, so Somerset may die.

Buck. York, I commend this kind submission:
We twain will go into his highness' tent.

Enter King Henry, *attended.*

K. Hen. Buckingham, doth York intend no harm to us,
That thus he marcheth with thee arm in arm?

York. In all submission and humility,
York doth present himself unto your highness.

K. Hen. Then what intend these forces thou dost bring?

York. To heave the traitor Somerset from hence;
And fight against that monstrous rebel, Cade,
Who since I heard to be discomfited.[6]

---

3) Das *O* vor *Buckingham* ergänzt die zweite Fol.

4) Somerset, der aufrührerisch gesinnt ist gegen die Majestät des Königs und gegen seine Herrschaft.

5) Vgl. A. 4, Sc. 8, Anm. 3.

6) von dem ich seitdem vernommen, dass er eine Niederlage erlitt.

Enter IDEN, *with* CADE'S *Head.*

Iden. If one so rude, and of so mean condition,
May pass into the presence of a king,
Lo! I present your grace a traitor's head,
The head of Cade, whom I in combat slew.

K. Hen. The head of Cade? — Great God, how just art thou! —
O! let me view his visage being dead,
That living wrought me such exceeding trouble.
Tell me, my friend, art thou the man that slew him?

Iden. I was, an 't like your majesty.

K. Hen. How art thou call'd, and what is thy degree?

Iden. Alexander Iden, that 's my name;
A poor esquire of Kent, that loves his king.

Buck. So please it you, my lord, 't were not amiss,
He were created knight for his good service.

K. Hen. Iden, kneel down: [*He kneels.*] Rise up a knight.
We give thee for reward a thousand marks;
And will, that thou henceforth attend on us.

Iden. May Iden live to merit such a bounty,
And never live but true unto his liege.

K. Hen. See, Buckingham! Somerset comes with the queen:
Go, bid her hide him quickly from the duke.

Enter Queen MARGARET *and* SOMERSET.

Q. Mar. For thousand Yorks he shall not hide his head,
But boldly stand, and front him to his face.

York. How now! is Somerset at liberty?
Then, York, unloose thy long-imprison'd thoughts,
And let thy tongue be equal with thy heart.
Shall I endure the sight of Somerset? —
False king, why hast thou broken faith with me,
Knowing how hardly I can brook abuse?
King did I call thee? no, thou art not king;
Not fit to govern and rule multitudes,
Which dar'st not, no, nor canst not rule a traitor.
That head of thine doth not become a crown;
Thy hand is made to grasp a palmer's staff,
And not to grace an awful princely sceptre.
That gold [7] must round engirt these brows of mine;
Whose smile and frown, like to Achilles' spear,
Is able with the change to kill and cure. [8]

---

7) Jene goldene Krone, die Du trägst.

8) *to kill* bezieht sich auf *frown*, *to cure* auf *smile*, und Beides sollte demgemäss umgestellt werden.

Here is a hand to hold a sceptre up,
And with the same to act controlling laws. [9]
Give place: by heaven, thou shalt rule no more
O'er him whom heaven created for thy ruler.

Som. O monstrous traitor! — I arrest thee, York,
Of capital treason 'gainst the king and crown.
Obey, audacious traitor: kneel for grace.

York. Wouldst have me kneel? first let me ask of these, [10]
If they can brook I bow a knee to man?
Sirrah, call in my sons [11] to be my bail; [*Exit an Attendant.*
I know, ere they will have me go to ward,
They 'll pawn their swords for my enfranchisement.

Q. Mar. Call hither Clifford; bid him come amain,
To say, if that the bastard boys of York
Shall be the surety for their traitor father.

York. O! blood-bespotted Neapolitan, [12]
Outcast of Naples, England's bloody scourge,
The sons of York, thy betters in their birth,
Shall be their father's bail; and bane [13] to those
That for my surety will refuse the boys.

Enter EDWARD *and* RICHARD PLANTAGENET, *with Forces, at one side; at the other, with Forces also, old* CLIFFORD *and his Son.*

See, where they come: I 'll warrant they 'll make it good.

Q. Mar. And here comes Clifford, to deny their bail.

Clif. Health and all happiness to my lord the king! [*Kneels.*

York. I thank thee, Clifford: say, what news with thee?
Nay, do not fright us with an angry look:
We are thy sovereign, Clifford, kneel again;
For thy mistaking so, [14] we pardon thee.

Clif. This is my king, York: I do not mistake;
But thou mistak'st me much, to think I do. —
To Bedlam with him! is the man grown mad?

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9) *controlling laws* = Gesetze, die ihre Autorität geltend machen.

10) *these*, Theobald's Emendation für *thee* in der Fol., ist wahrscheinlich eine drohende Hinweisung auf die anwesenden Irischen Truppen unter York's Botmässigkeit. — Andere beziehen *these* auf York's Söhne, die jedoch erst nachher erwähnt werden und viel später erst erscheinen. — Tyrwhitt verstand unter *these* gar die Kniee Yorks.

11) *sons* corrigirt die zweite Fol. das *son (sonne)* der ersten; ebenso corrigirt dieselbe zwei Zeilen weiter *for my enfranchisement* das *of my etc.* der ersten Fol.

12) So nennt er die Königin mit Hohn als Tochter eines Titularkönigs von Neapel.

13) *bane* und *bail* sind auch lautlich einander gegenüber gestellt.

14) Dass Du so einen Missgriff begingst, indem Du, statt vor mir, vor Heinrich Dein Knie beugtest, verzeihen wir Dir.

K. Hen. Ay, Clifford; a bedlam [15] and ambitious humour
Makes him oppose himself against his king.
Clif. He is a traitor: let him to the Tower,
And chop away that factious pate of his.
Q. Mar. He is arrested, but will not obey:
His sons, he says, shall give their words for him.
York. Will you not, sons?
Edw. Ay, noble father, if our words will serve.
Rich. And if words will not, then our weapons shall.
Clif. Why, what a brood of traitors have we here!
York. Look in a glass, and call thy image so;
I am thy king, and thou a false-heart traitor. —
Call hither to the stake my two brave bears,
That with the very shaking of their chains
They may astonish these fell lurking curs: [16]
Bid Salisbury, and Warwick, come to me.

Drums. Enter Warwick *and* Salisbury, *with Forces.*

Clif. Are these thy bears? we 'll bait thy bears to death,
And manacle the bear-ward [17] in their chains,
If thou dar'st bring them to the baiting place.
Rich. Oft have I seen a hot o'erweening cur
Run back and bite, because he was withheld; [18]
Who, being suffer'd with the bear's fell paw, [19]
Hath clapp'd his tail between his legs, and cry'd:
And such a piece of service will you do,
If you oppose yourselves to match lord Warwick.
Clif. Hence, heap of wrath, foul indigested [20] lump,
As crooked in thy manners as thy shape!

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15) *bedlam* = tollhauswürdig, wie eben vorher *Bedlam* = Tollhaus, keine Anachronismen, wie Grey meint, da nach Ritson's Nachweis schon im Jahre 1246 ein *Hospital of St. Mary of Bethelem* für Geisteskranke in London gegründet wurde.

16) Das Bild ist von einer Bärenhetze entlehnt, wo die an den Pfahl geketteten Bären schon mit dem blossen Geräusch ihrer Ketten den für den Kampf bestimmten, ingrimmig auf der Lauer liegenden Hunden ein Entsetzen einjagen. — *to astonish* = betäuben, die Besinnung rauben. — Die Nevils führten einen an den Pfahl gebundenen Bären in ihrem Wappen.

17) Unter *bear-ward* = Bärenwärter, ist York selbst gemeint. — Die Fol. schreibt das Wort hier *Berard* und nachher in derselben Scene *Bearard.* — Auch in der folgenden Rede wird das Bild von der Bärenhetze noch fortgeführt.

18) Der hitzige, übermüthige Hund, der von der Bärenhetze zurückgehalten wurde, kehrte sich um und biss denjenigen, der ihn zurückhielt. — Für *run* wäre vielleicht *turn* zu lesen.

19) wenn man den Hund gewähren liesse mit der Tatze des Bären, so bereute er seine Kampflust bald.

20) *indigested* = unvollkommen ausgebildet, chaotisch. So heisst der missgestaltete Richard in K. Henry VI. Third Part (A. 5, Sc. 6) *an indigest deformed lump.* — In

York. Nay, we shall heat you thoroughly anon.
Clif. Take heed, lest by your heat you burn yourselves.
K. Hen. Why, Warwick, hath thy knee forgot to bow? —
Old Salisbury, — shame to thy silver hair,
Thou mad misleader of thy brain-sick son! —
What, wilt thou on thy death-bed play the ruffian,
And seek for sorrow with thy spectacles? [21]
O! where is faith? O! where is loyalty?
If it be banish'd from the frosty head, [22]
Where shall it find a harbour in the earth? —
Wilt thou go dig a grave to find out war,
And shame thine honourable age with blood?
Why art thou old, and want'st experience?
Or wherefore dost abuse it, if thou hast it?
For shame! in duty bend thy knee to me,
That bows unto the grave with mickle age. [23]
Sal. My lord, I have consider'd with myself
The title of this most renowned duke:
And in my conscience do repute his grace
The rightful heir to England's royal seat.
K. Hen. Hast thou not sworn allegiance unto me?
Sal. I have.
K. Hen. Canst thou dispense with heaven for such an oath?
Sal. It is great sin to swear unto a sin,
But greater sin to keep a sinful oath.
Who can be bound by any solemn vow
To do a murderous deed, to rob a man,
To force a spotless virgin's chastity,
To reave the orphan of his patrimony,
To wring the widow from her custom'd right, [24]
And have no other reason for this wrong,
But that he was bound by a solemn oath?
Q. Mar. A subtle traitor needs no sophister.
K. Hen. Call Buckingham, and bid him arm himself.

---

der Bühnenweisung der Qs. heisst es beim Auftreten der Söhne York's: *Enter the Duke of York's Sons, Edward the Earl of March, and crook-back Richard, at the one door etc.*

21) Salisbury's Augen, vom Alter stumpfgeworden, bedürfen der Brille, um des Unheils ansichtig zu werden, das er anstiften will.

22) *frosty head* ist das weisse, gleichsam vom Frost oder Schnee des Alters bedeckte Haupt Salisbury's. So in Titus Andronicus (A. 5, Sc. 3) *my frosty signs and chaps of age.*

23) *mickle age* = hohes Alter. So in K. Henry VI. First Part (A. 4, Sc. 6) *I shall die with mickle age.* — *mickle* = gross, viel, kommt als ein veraltetes Wort vorzugsweise in Sh.'s Jugenddramen vor.

24) das Recht, das ihr durch Tradition und Herkommen gesetzlich zugesichert ist.

York. Call Buckingham, and all the friends thou hast,
I am resolv'd for death, or dignity. [25]

Clif. The first I warrant thee, if dreams prove true.

War. You were best to go to bed, and dream again,
To keep thee [26] from the tempest of the field.

Clif. I am resolv'd to bear a greater storm,
Than any thou canst conjure up to-day;
And that I 'll write upon thy burgonet, [27]
Might I but know thee by thy household badge.

War. Now, by my father's badge, old Nevil's crest,
The rampant bear chain'd to the ragged staff, [28]
This day I 'll wear aloft my burgonet,
(As on a mountain-top the cedar shows,
That keeps his leaves in spite of any storm)
Even to affright thee with the view thereof.

Clif. And from thy burgonet I 'll rend thy bear,
And tread it under foot with all contempt,
Despite the bear-ward that protects the bear.

Y. Clif. And so to arms, victorious father, [29]
To quell the rebels, and their complices.

Rich. Fie! charity! for shame! speak not in spite,
For you shall sup with *Jesu Christ* to-night.

Y. Clif. Foul stigmatic, [30] that 's more than thou canst tell.

Rich. If not in heaven, you 'll surely sup in hell. [*Exeunt severally.*

SCENE II.

Saint Alban's.

Alarums: Excursions. Enter Warwick.

War. Clifford of Cumberland, 't is Warwick calls;
And if thou dost not hide thee from the bear,

---

25) *or* setzte Pope für das *and* der Fol. — *dignity* = königliche Würde.

26) Der rasche Uebergang von *you* zu *thee,* innerhalb desselben Satzes, ist in Sh.'s Manier.

27) *burgonet* = Helm. — Clifford will diese Warnung mit seinem Schwert in Warwick's Helm eingraben oder einschreiben, wenn er ihn in der Schlacht nur an dem Abzeichen seines Hauses erkennt. — *household badge* ist aus den Qs. entlehnt; die Fol. hat *housed badge,* woraus die zweite Fol. *house's* machte.

28) Vgl. oben Anm. 16.

29) Die zweite Fol. vervollständigt den Vers mit *victorious noble father.*

30) *stigmatic* eigentlich = der gebrandmarkte Verbrecher, hier = der von der Natur schon Gezeichnete, geht auf Richard's Missgestalt. So heisst er in K. Henry VI. Third Part (A. 2, Sc. 2) *a foul mis-shapen stigmatic.* — Das Adjectiv *stigmatical* steht in demselben Sinn in Comedy of Errors (A. 4, Sc. 3) *stigmatical in making, worse in mind.*

Now, when the angry trumpet sounds alarm,
And dead men's cries [1] do fill the empty air,
Clifford, I say, come forth and fight with me!
Proud northern [2] lord, Clifford of Cumberland,
Warwick is hoarse with calling thee to arms.

Enter YORK.

How now, my noble lord? what, all a-foot?

York. The deadly-handed Clifford slew my steed;
But match to match I have encounter'd him,
And made a prey for carrion kites and crows
Even of the bonny beast he lov'd so well.

Enter CLIFFORD.

War. Of one or both of us the time is come.

York. Hold, Warwick! seek thee out some other chase,
For I myself must hunt this deer to death.

War. Then, nobly, York; 't is for a crown thou fight'st. —
As I intend, Clifford, to thrive to-day,
It grieves my soul to leave thee unassail'd. [*Exit* WARWICK.

Clif. What seest thou in me, York? why dost thou pause?

York. With thy brave bearing should I be in love,
But that thou art so fast mine enemy. [3]

Clif. Nor should thy prowess want praise and esteem, [4]
But that 't is shown ignobly, and in treason.

York. So let it help me now against thy sword,
As I in justice and true right express it. [5]

Clif. My soul and body on the action both! [6] —

York. A dreadful lay, — address thee instantly. [7]

Clif. *La fin couronne les œuvres.* [8] [*They fight, and* CLIF. *falls and dies.*

---

1) *dead men's cries* ist das Geschrei Sterbender, derer, die schon so gut wie todt sind — Den Ausdruck bezeichnet dieselbe Sh.'sche Licenz, wie A. 4, Sc. 10.: *And hang thee o'er my tomb, when I am dead.* Vgl. dazu Anm. 16.

2) *northern* = aus dem nördlichen England, im Gegensatz zu *southern* = aus dem südlichen England.

3) Ich würde mich in Deine stattliche Haltung verlieben, wenn Du nicht so hartnäckig mein Feind wärest.

4) d. h. Preis und Achtung von meiner Seite.

5) *it,* sowohl in dieser wie in der vorigen Zeile, bezieht sich auf *prowess,* wozu statt *thy* ein *my* hinzuzudenken ist.

6) Clifford will Leib und Seele einsetzen bei dem bevorstehenden Kampfe. — Diesen Einsatz bezeichnet York dann als *dreadful lay.*

7) mache Dich alsbald fertig, rüste Dich zum Kampfe.

8) Dieses Motto, wahrscheinlich ein Wappenspruch, lautet in der Fol. *La fin Corrone les cumenes.*

York. Thus war hath given thee peace, for thou art still.
Peace with his soul, heaven, if it be thy will! [*Exit.*

Enter young CLIFFORD.

Y. Clif. Shame and confusion! all is on the rout:
Fear frames disorder, and disorder wounds
Where it should guard. [9] O war! thou son of hell
Whom angry heavens do make their minister,
Throw in the frozen bosoms of our part
Hot coals of vengeance! — Let no soldier fly:]
He that is truly dedicate to war,
Hath no self-love; nor he that loves himself
Hath not essentially, but by circumstance,
The name of valour. [10] — O! let the vile world end, [*Seeing his father's body.*
And the premised [11] flames of the last day
Knit earth and heaven together!
Now let the general trumpet blow his blast,
Particularities and petty sounds
To cease! [12] — Wast thou ordain'd, dear father,
To lose thy youth in peace, and to achieve
The silver livery of advised age, [13]
And, in thy reverence, and thy chair-days, [14] thus
To die in ruffian battle? — Even at this sight,
My heart is turn'd to stone: and while 't is mine,
It shall be stony. York not our old men spares;
No more will I their [15] babes: tears virginal
Shall be to me even as the dew to fire;

---

9) *it* lässt sich nur auf *disorder* beziehen, obwohl dieses Wort als Subject nicht ganz passend bei *should guard* stehen kann: die Unordnung verwundet da, wo sie schützen sollte. Mit Sh.'scher Kühnheit ist vielleicht aus *disorder* nur das Gegentheil *order* zu suppliren: *where order should guard.*

10) Wer nur sich selbst liebt, darf nicht wahrhaft, seinem innern Wesen nach, tapfer heissen, sondern erscheint nur als tapfer vermöge zufälliger Umstände.

11) *premised* erklärt Warburton mit *sent before their time.* — Da das Wort in diesem Sinne kaum anderswo vorkommt, so wäre vielleicht *promised* zu lesen, wie in K. Lear (A. 5, Sc. 3) der jüngste Tag als *the promised end* bezeichnet wird.

12) Die allgemeine, Allen geltende Trompete des jüngsten Gerichts möge jetzt blasen, um einzelne Interessen und geringfügigere Laute zum Schweigen zu bringen. — *general* steht den *particularities* gegenüber, und *to cease* ist transitives Verbum.

13) *advised age* = das überlegsame, besonnene Greisenalter.

14) *reverence* = Ehrwürdigkeit des Alters; *chair-days* = Tage des Alters, die man im Lehnstuhl zubringen sollte. Beiden entgegengesetzt ist dann *ruffian battle* = wüster, roher Kampf. So kommt *ruffian billows* in K. Henry IV. Second Part (A. 3, Sc. 1) vor.

15) *their* bezieht sich auf das vorhergehende York, wobei an die Anhänger Yorks zugleich mit zu denken ist.

And beauty, that the tyrant oft reclaims,
Shall to my flaming wrath be oil and flax. [16]
Henceforth I will not have to do with pity:
Meet I an infant of the house of York,
Into as many gobbets will I cut it,
As wild Medea young Absyrtus did: [17]
In cruelty will I seek out my fame.
Come, thou new ruin of old Clifford's house; [*Taking up the body.*
As did Æneas old Anchises bear, [18]
So bear I thee upon my manly shoulders;
But then Æneas bare a living load,
Nothing so heavy as these woes of mine. [*Exit.*

Enter RICHARD PLANTAGENET *and* SOMERSET, *fighting;* SOMERSET *is killed.*

Rich. So, lie thou there; —
For, underneath an alehouse' paltry sign,
The Castle in Saint Alban's, Somerset
Hath made the wizard famous in his death. [19]
Sword, hold thy temper; heart, be wrathful still:
Priests pray for enemies, but princes kill. [20] [*Exit.*

Alarums; Excursions. Enter King HENRY, *Queen* MARGARET, *and others, retreating.*

Q. Mar. Away, my lord! you are slow: for shame, away!
K. Hen. Can we outrun the heavens? good Margaret, stay.
Q. Mar. What are you made of? you 'll nor fight, nor fly;
Now is it manhood, wisdom, and defence,
To give the enemy way; and to secure us
By what we can, which can no more but fly. [*Alarum afar off.*
If you be ta'en, we then should see the bottom
Of all our fortunes, [21] but if we haply scape,

---

16) Die Schönheit der gefangenen Weiber, welche den erobernden Wütherich oft rührt und bessert, soll meinen Grimm nur steigern, wie Oel und Werg die Flammengluth steigert.

17) wie es Medea mit dem jungen Absyrtus, ihrem Bruder, machte, dessen Leichnam sie zerstückelte, um ihren Vater auf seiner Verfolgung ihrer Flucht aufzuhalten.

18) So in Julius Caesar (A. 1, Sc. 2) *as Æneas, our great ancestor,* || *Did from the flames of Troy upon his shoulder* || *The old Anchises bear.*

19) Der Hexenmeister oder Wahrsager, welcher durch Somerset's Tod berühmt werden soll, ist Bolingbroke oder Southwell, denen in A. 1, Sc. 4 in Betreff Somerset's der citirte Geist prophezeite: *Let him shun castles etc.* — Jetzt geht die Prophezeiung in Erfüllung, da Somerset vor einem Wirthshause stirbt, das ein Schloss im Schilde führte. *paltry* ist zwischen *alehouse* und *sign,* das eigentlich ein Compositum bilden sollte, eingeschoben. Die Qs. haben *a paltry alehouse-sign.*

20) scil. *kill their enemies.*

21) Wenn Ihr gefangen genommen würdet, so könnten wir in unsern Schicksalen nicht tiefer sinken, so wären wir auf dem Grunde angelangt.

(As well we may, if not through your neglect) [22]
We shall to London get, where you are lov'd,
And where this breach, now in our fortunes made,
May readily be stopp'd.

Enter young CLIFFORD.

Y. Clif. But that my heart 's on future mischief set,
I would speak blasphemy ere bid you fly;
But fly you must: uncurable discomfit
Reigns in the hearts of all our present parts. [23]
Away, for your relief! and we will live
To see their day, and them our fortune give.
Away, my lord, away! [*Exeunt.*

SCENE III.

Fields near Saint Alban's.

Alarum: Retreat. Flourish; then enter YORK, RICHARD PLANTAGENET, WARWICK, *and Soldiers, with drum and colours.*

York. Of Salisbury, who can report of him?
That winter lion, [1] who in rage forgets
Aged contusions and all brush of time, [2]
And, like a gallant in the brow of youth, [3]
Repairs him with occasion? [4] This happy day
Is not itself, nor have we won one foot,
If Salisbury be lost.

Rich. My noble father,
Three times to-day I holp him to his horse,
Three times bestrid him; [5] thrice I led him off,

---

22) *neglect* ist Heinrich's Saumseligkeit in der Flucht.

23) Für *parts* wollte Tyrwhitt *party* lesen, vielleicht um den Reim von *hearts* und *parts* zu vermeiden. — *all our present parts* ist = unsere ganze Partei, so weit sie anwesend ist. So in Stowe's Chronik: *the which John Cade also after this was sworn to the French parts, and dwelled with them.*

1) Salisbury ist noch im Winter seines Lebens, im Alter, ein Löwe an Tapferkeit. — In den Qs. fragt York *But did you see old Salisbury, since we etc.*

2) *brush of time* ist die Art und Weise, wie die Zeit den Menschen mitnimmt und abnutzt. So in Troilus and Cressida (A. 5, Sc. 3) *the brushes of the war,* und in Timon of Athens (A. 4, Sc. 3) *one winter's brush.* — Warburton wollte dafür *bruise of time* lesen.

3) *brow of youth* = vordere Seite, erstes frisches Ansehn der Jugend. — Johnson wollte dafür *blow of youth* lesen.

4) er verjüngt sich, stellt sich wieder her mit der Gelegenheit, die sich ihm beut, sich als verjüngt zu zeigen.

5) *to bestride* mit dem Accusativ = über einen in der Schlacht Darniederliegenden hintreten, um ihn zu schützen.

Persuaded him from any further act: [6]
But still, where danger was, still there I met him;
And like rich hangings in a homely house,
So was his will in his old feeble body.
But, noble as he is, look where he comes. [7]

Enter SALISBURY.

Sal. Now, by my sword, well hast thou fought to-day;
By the mass, so did we all. — I thank you, Richard:
God knows how long it is I have to live,
And it hath pleas'd him, that three times to-day
You have defended me from imminent death. —
Well, lords, we have not got that which we have: [8]
'T is not enough our foes are this time fled,
Being opposites of such repairing nature. [9]

York. I know our safety is to follow them;
For, as I hear, the king is fled to London,
To call a present court of parliament:
Let us pursue him, ere the writs go forth. —
What says lord Warwick? shall we after them?

War. After them? nay, before them, if we can.
Now, by my hand, [10] lords, 't was a glorious day:
Saint Alban's battle, won by famous York,
Shall be eterniz'd in all age to come. —
Sound, drums and trumpets! — and to London all;
And more such days as these to us befall! [*Exeunt.*

---

6) ich rieth ihm ab von weitern Thaten in der Schlacht. — *to persuade from* = Jemanden durch Ueberredung von Etwas abbringen.

7) Dieser Vers wäre vielleicht so zu interpungiren: *But, noble as he is — Look where he comes,* als ob Richard sich selbst unterbräche und den ersten Satz unvollendet liesse, da er Salisbury kommen sieht.

8) Wir haben unser Besitzthum noch nicht wirklich in Besitz genommen. So in Sh.'s Lucrece: *That oft they have not that which they possess.*

9) da es Feinde sind von einer solchen Art, dass sie leicht sich erholen.

10) So die Fol. Malone änderte diese sehr gewöhnliche Betheurung um in *by my faith,* das die Qs. haben.

SHAKSPERE'S WERKE.

HERAUSGEGEBEN UND ERKLÄRT

VON

Dr. NICOLAUS DELIUS.

VIERTER BAND.

HISTORIES:

KING HENRY VI. Part 1. — KING HENRY VI. Part 2. — KING HENRY VI. Part 3. — KING RICHARD III. — KING HENRY VIII.

ELBERFELD, 1858.
VERLAG VON R. L. FRIDERICHS.

SHAKSPERE'S

KING HENRY VI.

PART III.

HERAUSGEGEBEN UND ERKLÄRT

VON

DR. NICOLAUS DELIUS.

ELBERFELD, 1858.

VERLAG VON R. L. FRIDERICHS.

Gedruckt bei Sam. Lucas
in Elberfeld.

Einleitung.

Die Gesammtausgabe der Shakspere'schen Schauspiele in Folio (1623) enthält als das achte Drama in der Reihe der Histories das nachfolgende unter dem Titel The third Part of Henry the Sixt, with the death of the Duke of Yorke. Es ist daselbst so wenig wie das vorhergehende Drama King Henry VI. Second Part in Acte und Scenen eingetheilt.

Thomas Millington, der im Jahre 1594 eine frühere Bearbeitung des King Henry VI. Second Part unter dem Titel The first Part of the Contention etc. (vgl. Einleitung zu dem betreffenden Drama) herausgegeben hatte, liess auf diese Publication im Jahre 1595 die Veröffentlichung einer gleichen abweichenden Textrecension des King Henry VI. Third Part folgen, die auf dem Titelblatt so bezeichnet ist: The true Tragedie of Richard Duke of Yorke, and the death of the good King Henrie the Sixt, with the whole contention betweene the two Houses Lancaster and Yorke, as it was sundrie times acted by the Right Honourable the Earle of Pembrooke his seruants. Printed at London by P. S. for Thomas Millington, and are to be sold at his shoppe under Saint Peters Church in Cornwal. 1595. — Der zweite Theil dieses Titels with the whole contention etc. deutet offenbar auf das vorhergehende, 1594 edirte Stück The first Part of the Contention etc. und auf den inneren wie äusseren Zusammenhang beider Dramen hin. Beide Dramen wurden denn auch im Jahre 1600 von Millington abermals herausgegeben, diesmal in Quarto, während die True Tragedie im Jahre 1595 in Octavformat erschien; im Jahre 1619 endlich gab Thomas Pavier, dem Millington sein Verlagsrecht übertragen hatte, beide Dramen ebenfalls in Quarto unter einem gemeinschaftlichen Titel, diesmal zuerst mit dem Namen des Verfassers, heraus: The Whole Contention Betweene the Two famous Houses, Lancaster and Yorke. With the tragicall Ends of the Good Duke Humfrey, Richard Duke of Yorke, and King Henrie the sixt. Divided into Two Parts: And newly corrected and enlarged. Written by

William Shakespeare, Gent. Printed at London for T. P. — Der Zusatz and newly corrected and enlarged enthält, da der Text nur in sehr unbedeutenden Einzelnheiten von denen der Ausgaben von 1594 (5) und 1600 abweicht, eine Unwahrheit, welche aber den Schluss verstattet, dass eine Umarbeitung und Erweiterung des ursprünglichen Werkes von Seiten des Dichters damals eine bekannte Thatsache war, und dass man dem Publikum diesen Abdruck der früheren Skizze jetzt betrüglicherweise als die vollständigen Dramen Shakspere's verkaufen wollte, in deren von der Shakspere'schen Schauspielergesellschaft gewahrten Besitz der Verleger Thomas Pavier nicht hatte gelangen können. — Wie von der ersten Ausgabe des First Part of the Contention etc. existirt auch von der ersten Ausgabe der True Tragedie etc. nur ein nachweisliches Exemplar, das, wie jenes in der Bodleyanischen Bibliothek zu Oxford aufbewahrt, zugleich mit jenem von J. O. Halliwell für die Shakespeare Society im Jahre 1843 in buchstäblichem Abdruck herausgegeben ist. Ein eben so buchstäblich genauer Abdruck, nur mit Einfügung der Eintheilung in Acte und Scenen zur besseren Vergleichung mit K. Henry VI. Third Part, folgt am Ende dieser Einleitung. Wir bezeichnen, wie in den Anmerkungen, den Text des First Part of the Contention etc. und der True Tragedie etc., der Kürze wegen, gemeinschaftlich als den der Quartausgaben (Qs.), den Text der drei Theile K. Henry VI., wie ihn zuerst die Folioausgabe von 1623 enthält, als den der Folio (Fol.).

Die Gründe, welche von der Englischen Kritik gegen die Shaksperesche Autorschaft der Qs. geltend gemacht werden, sind ausführlich und eingehend zusammengestellt in Malone's Dissertation on the Three Parts of King Henry VI. tending to show That those Plays were not written originally by Shakspeare. Malone spricht nämlich den K. Henry VI. First Part unserem Dichter ganz ab und schreibt ihm für die beiden andern Theile auch nur dasjenige zu, was den Text der Fol. von dem der Qs. unterscheidet. Einen Beweis für jene erstere Behauptung findet der genannte Kritiker in den gesuchten mythologischen und gelehrten Anspielungen, in der Diction und Versification, welche eher an die Vorgänger Shakspere's im Englischen Drama als an Shakspere selbst erinnern sollen. Aber abgesehen davon, dass diese Eigenthümlichkeiten mehr oder weniger sämmtlichen Jugendarbeiten Shakspere's gemeinsam sind, erscheint es begreiflich, dass gerade in den ersten dramatischen Versuchen des wohl noch nicht zur völligen Selbstständigkeit entwickelten Dichters sein Styl und Vers sich nicht durchgängig von dem andrer Dramatiker der Zeit unterscheiden, vielmehr in manchen Aeusserlichkeiten sich an dieselben anlehnen musste — ein Punkt, auf den schon in der Einleitung zu K. Henry VI. First Part hingewiesen wurde. — Ein

noch geringeres Gewicht hat ein andrer Grund Malone's, dem Shakspere das genannte Drama abzusprechen: die Widersprüche in geringfügigen Einzelnheiten, z. B. in der Angabe von Heinrichs VI. Alter bei dem Tode seines Vaters, welche sich zwischen den drei Theilen des K. Henry VI. bemerkbar machen. Aber solche Widersprüche sind bekanntlich auch innerhalb eines und desselben Dramas selbst aus Shakspere's reifster Zeit nicht unerhört, und sie können daher um so weniger Anstoss erregen innerhalb eines Cyclus von Dramen, der freilich nach einem gemeinschaftlichen Plane entworfen, aber erst, der Reihe nach, in gewissen Zwischenräumen ausgeführt sein muss. Legt man diesen Nebendingen und Zufälligkeiten pedantisch eine Bedeutung bei, die mit Shakspere's eigenthümlicher Art zu dichten durchaus unverträglich ist, so gelangt man freilich mit Malone zu der Hypothese, dass der K. Henry VI. First Part einen andern Verfasser gehabt haben müsse, als der First Part of the Contention etc., dieses Stück wiederum einen andern, als die True Tragedie etc.; und wir hätten mithin, da die Shakspere'sche Autorschaft des K. Richard III. von keiner Seite jemals angezweifelt wurde, vier Verfasser für vier Dramen, welche nach dem innern Zusammenhange ihrer Construction und Charakteristik nur der Entwurf und das Werk eines einzigen Dichters gewesen sein können.

Eingehender als bei dem K. Henry VI. First Part behandelt Malone sodann die Frage der Autorschaft bei dem Second und Third Part und bei den entsprechenden Textrecensionen der Qs. Zunächst hebt er hervor, dass weder bei der Einzeichnung der letztern in die Register der Buchhändlergilde, noch in den beiden ersten Ausgaben von 1594 (5) und 1600 auf dem Titelblatte Shakspere's Name erwähnt wird. Beides sind Erscheinungen, die sich auch bei andern Dramen unseres Dichters wiederholen; Shakspere's Name fehlt nicht nur in den unrechtmässigen, lückenhaften ersten Editionen von Romeo and Juliet (1597) und King Henry V. (1600), sondern auch in den vollständigen ersten Quartausgaben von Titus Andronicus (1600), Romeo and Juliet (1599), K. Richard II. (1597), K. Richard III. (1597) und K. Henry IV. First Part (1598), wie er umgekehrt sich findet auf dem Titel folgender Pseudo-Shakspere'schen Dramen: First Part of the Life of Sir John Oldcastle (1600), The London Prodigal (1605), A Yorkshire Tragedy (1608). Ein Zeugniss gegen den Shakspere'schen Ursprung der beiden Qs. lässt sich also aus der Auslassung seines Namens bei Dramen, welche durch ihren ausserdem hinzugefügten ausführlichen Titel dem Publikum als die von der Bühnenaufführung her hinlänglich bekannten erscheinen mussten, nicht ableiten, und ein unberechtigter Verleger, wie Millington, mochte am wenigsten Veranlassung haben, zu dem Werke, das er so entstellt und verstümmelt herausgab, den Namen des eigentlichen Verfassers, der

ohnehin bekannt genug war, hinzuzusetzen, wie er denn auch ein gleiches Verfahren bei seiner ersten verstümmelten Ausgabe des K. Henry V. beobachtet hat. (Vgl. Einleitung zu K. Henry V.)

Die Titelangabe der True Tragedie etc., welche sich nach ihrer Stellung auf beide Dramen bezieht, as it was sundrie times acted — by the Right Honourable the Earle of Pembrooke his seruants soll im Sinne Malone's ebenfalls erweisen, dass die Stücke nicht von Shakspere herrühren, da dessen Dramen sämmtlich und ausschliesslich von seiner eignen Schauspielergesellschaft aufgeführt wurden. Aber bei den Jugenddramen unseres Dichters ist es am ersten denkbar, dass sie auch in die Hände rivalisirender Truppen geriethen, wie denn auch das Titelblatt des Titus Andronicus nicht weniger als vier Schauspielergesellschaften namhaft macht, die das Drama aufgeführt, und unter diesen vier ebenfalls „die Diener des Grafen von Pembroke." (Vgl. Einleitung zu Titus Andronicus). — Wenn Millington nur diese eine Gesellschaft namhaft macht und die Shakspere'sche Truppe unerwähnt lässt, so mochte ihn dabei dieselbe Vorsicht leiten, welche ihn veranlasste, Shakspere's Namen auf dem Titel zu unterdrücken. Vielleicht auch verdankte er der indiscreten Mittheilung einiger Mitglieder der Pembroke'schen Truppe das mangelhafte Material, aus welchem er, möglicherweise mit Hinzuziehung eines untergeordneten Dichters, den Text der Qs. mit dem nothdürftigen Anschein vollständiger Shakspere'scher Arbeiten herstellte.

Einen weitern äusserlichen Beweis gegen die Shakspere'sche Autorschaft der beiden Qs. erkennt Malone in dem Umstande, dass Millington nicht alle drei Theile von Henry VI. mit der Unterscheidung First Part, Second Part und Third Part drucken liess, sondern nur die beiden letzten Theile unter den Titeln First Part of the Contention etc. und The true Tragedie etc. Aber es spricht Nichts gegen die Vermuthung, dass Shakspere sämmtliche drei Theile immer und von jeher als First, Second, Third Part bezeichnet hatte und dass die andern speziellen Titel nur zur nähern Angabe des Inhalts der einzelnen Dramen bei der Aufführung hinzugefügt wurden. Jene Bezeichnung Second und Third Part musste Millington selbstverständlich unterdrücken, sobald er in seinem Verlage keinen First Part aufzuweisen hatte, sei es, dass er aus der Quelle, die ihm den Text der Qs. lieferte, den entsprechenden Text des First Part nicht erlangen konnte, oder dass dessen, für das Lesepublikum vielleicht minder anziehender, Inhalt ihm die Kosten des Druckes nicht zu lohnen schien. Wahrscheinlich auch gab er die True Tragedie etc. bloss deshalb nicht gemeinschaftlich mit dem First Part of the Contention etc. heraus, weil er nicht gleichzeitig sich in den Besitz beider Dramen zu setzen vermochte; denn dass ihm der innere Zusammenhang zwischen Beiden klar war, zeigt der Zusatz with the whole contention etc.

auf dem Titelblatte der True Tragedie etc., der sich, wie schon oben bemerkt ist, auf den First Part of the Contention etc. mitbeziehen muss.

An diese äussern Gründe, welche den Qs. den Shakspere'schen Ursprung aberkennen sollen, schliesst Malone eine Erörterung der innern Gründe, wie sie sich ihm lediglich aus einer detaillirten und minutiösen Vergleichung des Textes der Qs. mit der Fol., Vers für Vers und Wort für Wort, ergeben. Um seinen Lesern diesen Prozess zu verdeutlichen, druckt er nicht etwa, wie wir, in seiner Ausgabe den ganzen Text der Qs. neben dem der Fol. ab; er lässt vielmehr in dem Druck des letztern diejenigen Zeilen unbezeichnet, die in Qs. und Fol. identisch sind, die also nach seiner Meinung von Shakspere aus der Arbeit eines Vorgängers in seine eigene spätere Arbeit hinübergenommen sein sollen. Die Zeilen, welche sich mit einzelnen Abweichungen in Qs. und Fol. zugleich finden, die also Sh. umgearbeitet und wohl direkt entlehnt haben soll, bezeichnet Malone mit umgekehrtem Comma ‘, die Zeilen endlich, welche sich nur in der Fol., nicht in den Qs. finden und also nach Malone's Ansicht Shakspere's eigentliche Zuthaten enthalten, bezeichnet er mit Asterisken. Indem er wortklauberisch so nur Einzelnheiten gegen Einzelnheiten abwägt, findet er zwischen dem Text der Qs. und dem der Fol. so viele materielle und formelle Abweichungen und Widersprüche, dass er sie sich nur aus der Annahme zweier Verfasser zu erklären vermag. So haben die Qs. — was jedoch nur höchst selten der Fall ist — Zeilen und Reden, von denen sich in der Fol. keine Spur findet, die also, nach Malone's Ansicht, Shakspere, der spätere Bearbeiter, aus der Arbeit seines Vorgängers ausgemerzt haben muss, während doch die einfachere Erklärung die ist, dass Shakspere selbst entweder bei der Ueberarbeitung solche Zeilen, die er früher geschrieben, strich, oder dass ein untergeordneter Dichter, der für Millington den lückenhaften Text der Qs. redigirte, mit solchen Zeilen eine Lücke ergänzte. Dasselbe Dilemma bietet sich für alle anderen von Malone angeführten Fälle geringfügiger Differenzen zwischen den Qs. und der Fol. dar: z. B. für die mancherlei Zusätze niedrigkomischer Art, welche in den Scenen von Jack Cade (K. Henry VI. Part II., A. 4) die Qs. vor der Fol. voraushaben; für einige Abweichungen in den Scenen der Herzogin von Gloster (ebend. A. 1 und 2); für solche Varianten, wie die, dass Jack Cade in den Qs. als *dyer of Ashford,* in der Fol. als *clothier* bezeichnet wird, dass in K. Henry VI. Part II. (A. 1, Sc. 3) die Königin ihren Fächer, in den Qs. aber ihren Handschuh fallen lässt, dass ebendaselbst (A. 4, Sc. 1) *Bargulus, the strong Illyrian pirate,* in den Qs. *Abradas, the great Macedonian pirate* erwähnt wird; dass in K. Henry VI. Third Part (A. 3, Sc. 2) Gloster von *the murtherous Machiavel,* in den Qs. von *the aspiring Catiline* spricht. Nach Malone's Meinung ist es sehr begreiflich, wenn hier Greene oder Peele, die muthmasslichen Verfasser

der Qs., den Catilina im Sinne gehabt, und wenn Shakspere bei seiner Bearbeitung dafür den Macchiavell, der ihm besser bekannt gewesen, gesetzt habe. Aber auch in K. Henry VI. First Part (A. 5, Sc. 4) wird Alençon ein *notorious Machiavel* genannt, und doch soll dieses Drama nach Malone's Ansicht nicht von Shakspere sein.

Noch misslicher wie mit diesen Beweisen des nicht Shakspere'schen Ursprungs der Qs., die aus der Verschiedenheit der Ausdrücke und Phrasen geschöpft sind, steht es mit der Aehnlichkeit in Worten und Gleichnissen, welche einerseits zwischen den Qs. und den Dramen einiger Zeitgenossen und Vorgänger Shakspere's, andererseits zwischen der Fol. und andern unzweifelhaften Werken unseres Dichters bestehen soll. Da Shakspere in seinen früheren Jugenddramen in allen Einzelnheiten des Styls, der Phrase und des Verses sich nicht so scharf, wie in seinen späteren Arbeiten, von den andern Dramatikern der Zeit unterscheidet, vielmehr manche Züge der Art gemeinsam mit ihnen hat, so lässt sich eine solche Ausscheidung des Shakspere'schen und Unshakspere'schen, wie Malone sie versucht, nur mit grosser Willkühr und nach blossem subjektiven Dafürhalten vornehmen; es lassen sich, wenn man nur das Detail ins Auge fasst, Spuren Marlowe's, Greene's, Peele's, ebenso gut in den Zusätzen der Fol., wie umgekehrt, Spuren der ausschliesslich Shakspere'schen Diction in den Qs. entdecken, ohne dass damit für die Autorschaft des Einen oder des Andern ein bestimmendes Moment gewonnen wäre.

Während Malone in der Betrachtung solcher Wortklaubereien die Qs. in ihren geringfügigsten Details durchmustert, lässt er doch dabei die Beschaffenheit dieser Ausgaben im Ganzen und Grossen ausser Acht, und obwohl die ihm vorangehenden Herausgeber Shakspere's wiederholt auf die Unvollständigkeit und Lückenhaftigkeit des Textes der Qs. hingewiesen haben, behandelt er sie im Verlaufe seiner Dissertation als zwei vollständige, in sich abgeschlossene Werke, die als solche etwa auf demselben Standpunkte einer druckfertigen Textrecension mit der Fol. ständen. Ueber die äusserliche Verwahrlosung, die sich in jeder Zeile der Qs. bemerkbar macht, genügt es, auf den buchstäblich getreuen Abdruck in dieser Einleitung und in der zu K. Henry VI. Second Part zu verweisen; die beispiellose Vernachlässigung in Orthographie, Interpunction und Versabtheilung springt jedem Leser bei dem ersten Blick in die Augen, die Verderbniss liegt aber tiefer, als dass sich durch eine einfache Correctur dieser Irrthümer der ursprüngliche Text herstellen liesse. Vielmehr lässt sich die auch dann noch zurückbleibende Ungleichheit, der plötzliche und auf allen Seiten wiederkehrende Wechsel zwischen ausgeführten Reden im regelmässigsten Blankvers und solchen, die nur flüchtig skizzirt in dem holprichtsten Metrum oder auch in gar keinem Metrum abgefasst sind, auf keine andere Weise erklären, als durch die Annahme, dass wir in

den Qs. nicht Dramen vor uns haben, wie sie irgend ein Dichter, sei es Shakspere oder ein Anderer, für die Aufführung geschrieben haben kann, sondern nur zahlreiche Bruchstücke aus solchen, welche nothdürftig von einem Compilator zusammengeflickt und aneinandergereiht sind, und doch dem genauer Zusehenden überall der Ergänzung und der Ausfüllung ihrer Lücken bedürftig scheinen. Die natürlichste Schlussfolgerung, welche sich aus dieser unläugbaren Thatsache ziehen lässt, ist die, dass der Text der Qs., in der Fassung, in der er wirklich geschrieben war, dem Texte der Fol. ungleich näher gekommen sein muss, als der uns vorliegende gedruckte, dass mithin, die Hypothese Malone's und andrer Kritiker als wahr angenommen, die Zuthaten Shakspere's zu der Arbeit eines vermeintlichen Vorgängers sich als noch viel geringfügiger herausstellen würden, als sie ohnehin erscheinen, wenn man nicht bei der Malone'schen dreifachen Unterscheidung der Verse — Shakspere'sche, Halbshakspere'sche und Nichtshakspere'sche — stehen bleibt, sondern eine selbstständige Vergleichung zwischen Qs. und Fol. anstellt. Aus einer solchen Vergleichung ergiebt sich leicht, dass in der That alles Wesentliche, Behandlung und Verarbeitung des in den Chroniken vorliegenden Stoffes zum Drama, Anordnung der Acte und Scenen, Charakteristik der Personen, Styl und Vers, bereits von dem Dichter der Qs. geliefert ist und dass der Dichter der Fol. in keiner dieser Beziehungen etwas Bedeutendes, etwas wirklich Neues oder Anderes hinzugefügt hat. Das Verhältniss zwischen beiden Bearbeitungen ist also keineswegs ein solches, wie zwischen dem ältern King John und dem Shakspere'schen Drama dieses Namens (vgl. Einleitung zu K. John) oder wie zwischen dem ältern Taming of a Shrew und dem Shakspereschen Taming of the Shrew, welche Fälle Malone damit in Parallele stellt. Vielmehr können diese beiden Beispiele zeigen, wie ganz anders Shakspere das Drama eines Vorgängers, das er im Stoff und im Gange der Handlung, den allgemeinen Umrissen nach, benutzt und beibehält, doch in Sprache und Charakteristik durchaus neu schafft und dadurch in sein wahres geistiges Eigenthum verwandelt. Ein solches geistiges Eigenthumsrecht darf aber der Dichter der Fol., dem Dichter der Qs. gegenüber, nicht im Mindesten in Anspruch nehmen, und die Shakspere'sche Autorschaft für den K. Henry VI. Second Part und Third Part stände in der That auf den schwächsten Füssen, wenn sie den Kern dieser Dramen, alles Wesentlichste und Beste, an einen anderweitigen anonymen Verfasser der Qs. abtreten müsste.

Wenn die Englischen Kritiker, die der Ansicht Malone's beipflichten, mit grosser Entschiedenheit und Uebereinstimmung die Qs. unserm Dichter absprechen, so sind sie weniger einig und bestimmt in Betreff des oder der Verfasser, an welchen Shakspere sein Plagiat begangen haben soll. Malone war anfangs geneigt, den First Part of the Contention etc.

für ein Werk George Peele's, und die True Tragedie etc. für ein Werk Robert Greene's zu halten; später schrieb er beide Theile dem Verfasser des ältern King John zu, für den er Christopher Marlowe hielt. Ein ähnliches Schwanken des Urtheils macht sich bei den andern Kritikern geltend; für Greene scheint in ihren Augen eigentlich nur ein gleich anzuführender Passus seines letzten Pamphletes zu sprechen, keineswegs aber eine hervorstechende Uebereinstimmung seiner eignen unzweifelhaften Werke in ihren innern und äussern Merkmalen mit den beiden fraglichen Dramen; auf Marlowe aber musste sich, abgesehen von einigen stylistischen und metrischen Aehnlichkeiten zwischen seinem Drama Edward II. und diesen beiden, die Meinung der Kritiker schon um so eher richten, weil sich ihm, als dem bedeutendsten Vorgänger und Zeitgenossen des jugendlichen Shakspere's noch am wahrscheinlichsten zwei Dramen zuschreiben liessen, die für die übrigen Dichter der Zeit, so weit wir sie aus ihren authentischen Werken kennen, offenbar zu gut erschienen. Freilich beruhte auch diese Hypothese auf der Annahme, dass das einzige Marlowe'sche Drama, das sich in manchen Aeusserlichkeiten mit den drei Theilen des K. Henry VI. zusammenstellen lässt, Edward II. nämlich, früher als diese geschrieben sei, während aller Wahrscheinlichkeit nach Marlowe bei diesem historischen Schauspiel, dem letzten, das er verfasste, schon Etwas von Shakspere's Henry VI. und dessen erster Bearbeitung, damals bereits aufgeführt, wenn auch nicht gedruckt, sich zum Muster und Vorbild genommen hat.

Eine überlieferte Notiz aus der Zeit Shakspere's, welche auf einen andern Verfasser der Qs. auch nur von ferne hinwiese und das von Shakspere an diesem Verfasser begangene Plagiat rügte, giebt es nicht, wenn man nicht einem Passus in einem nachgelassenen Pamphlete Greene's nach dieser Seite hin eine gezwungene Deutung geben will. Nach Greene's Tode im Jahre 1592 erschien, von Chettle herausgegeben, seine letzte Schrift, betitelt A Groat's worth of Wit bought with a million of Repentance, und darin ein Abschnitt mit der Ueberschrift To those Gentlemen his Quondam acquaintaince, that spend their wits in making Playes, R. G. wisheth a better exercise, and wisedome to preuent his extremities, dessen hierher gehörende Hauptstelle so lautet: *If wofull experience may moove you (Gentlemen) to beware, or vnheard of wretchednes intreat you to take heed: I doubt not but you will look backe with sorrow on your time past, and endeuour with repentance to spend that which is to come. Wonder not, (for with thee will I first beginne) thou famous gracer of Tragedians, that Green, who hath said with thee like the foole in his heart, There is no God, should now giue glorie vnto his greatnesse: for penetrating is his power, his hand lyes heauy vpon me, he hath spoken vnto me with a voyce of thunder, and I haue left,*

[felt] he is a God that can punish enemies. Why should thy excellent wit, his gift be so blinded, that thou shouldest giue no glory to the Giuer? Is it pestilent Machiuilian policie that thou hast studied? O punish [brutish] follie! What are his rules but meere confused mockeries, able to extirpate in small time, the generation of mankinde. For if „Sic volo, sic iubeo,“ holde in those that are able to commaund: and if it be lawfull „Fas et Nefas,“ to doo any thing that is beneficiall; onely Tyrants should possesse the Earth, and they striuing to exceed in tiranny, should ech to other be a slaughter man: till the mightyest out-liuing all, one stroke were left for Death, that in one age mans life should end. The Brother [broacher] of this Dyabolicall Atheisme is dead, and in his life had neuer the felicitie he aymed at: but as he beganne in craft, liued in feare, and ended in dispaire. „Quam inscrutabilia sunt Dei iudicia!“ This murderer of many Brethren, had his conscience seared like Cayne: this betrayer of him that gaue his life for him, inherited the portion of Judas: this Apostata perished as ill as Julian: and wilt thou my Friend, be his Disciple? Looke vnto mee, by him persuaded to that Libertie, and thou shalt finde it an Infernall bondage. I know the least of my demerits merit this miserable death, but wilfull striuing against knowne truth, exceedeth all the terrors of my soule. Deferre not (with mee) till this last point of extremitie: for little knowest thou how in the end thou shalt be visited.

With thee I ioyne young Juuenall, that byting Satyrist, that lastly with mee together writ a Comedie. Sweet Boy, might I aduise thee, be aduised, and get not many enemies by bitter words: inueigh against vaine men, for thou canst doo it, no man better, no man so well: thou hast a libertie to reproue all, and name none: for one being spoken to, all are offended, none beeing blamed, no man is iniuried. Stop shallow water still running, it will rage, tread on a worme, and it will turne: then blame not Schollers who are vexed with sharpe and bitter Lines, if they reprooue thy too much liberty of reproofe.

And thou no lesse deseruing then the other two, in some things rarer, in nothing inferiour, driuen (as myselfe) to extreame shifts, a little haue I to say to thee: and were it not an idolatrous oath, I would sweare by sweet S. George, thou art vnworthy better hap, sith thou dependest on so meane a stay. Base minded men all three of you, if by my misery yee bee not warned: for vnto none of you (like me) sought those burs to cleaue; those Puppits (I meane) that speake from our mouths, those Anticks garnisht in our colours. Is it not strange that I to whome they all have bin beholding: is it not like that you, to whom they all haue bin beholding, shall (were yee in that case that I am now) be both of them at once forsaken? Yes trust them not: for there is an vpstart Crow beautified with our Feathers, that with his „Tygres heart, wrapt in a Players hyde,“ supposes hee is as well

able to bombast out a Blanke verse, as the best of you: and beeing an absolute Iohannes fac totum, is in his owne conceyt the onely Shake-scene in a Countrey. Oh that I might intreat your rare wittes to bee imployed in more profitable courses: and let these Apes imitate your past Excellence, and neuer more acquaynte them with your admyred Inuentions. I knowe the best husband of you all will neuer prooue an Usurer, and the kindest of them all will neuer proove a kinde Nurse: yet whilst you may, seeke you better Maisters: for it is pitty men of such rare wits should bee subiect to the pleasures of such rude groomes.

In dieser Warnung, welche der in Noth und Elend verkommende Greene an seine Genossen Marlowe *(thou famous Gracer of Tragedians)*, Thomas Lodge *(young Juuenall)* und George Peele *(thou no lesse deseruing)* richtet, räth er diesen drei Dramatikern von einer weiteren Thätigkeit für die Bühne ab, aus dem Grunde, weil die Schauspieler sie eben so gut im Stich lassen würden, wie ihn, und zwar weil sie jetzt einen Dichter besässen, der in seiner eignen Meinung den Schauspielern alle Uebrigen ersetze. Dass Shakspere mit diesem Dichter gemeint sei, bezeichnet Greene deutlich genug mit der Namensanspielung *the onely Shake-scene in a Countrey* und mit der Parodie eines Verses aus der True Tragedie (A. 1, Sc. 4) *O tiger's heart, wrapp'd in a woman's hide,* eines Verses, der als ein Shakspere'scher hinlänglich bekannt sein musste, wenn anders die Leser des Pamphlets die Pointe, die in dem Citat lag, verstehen sollten. Was weiter vorhergeht, *an upstart crow, beautified with our feathers,* kann in dem Munde des erbitterten Greene, der seine eigne Vernachlässigung dem überwiegenden Einfluss Shakspere's auf die Bühne zuschrieb, nur den Sinn haben, dass Shakspere in seinen ersten Arbeiten, und ehe er seinen eignen Styl und Vers selbstständig entwickelte, sich an den von Marlowe, Lodge, Peele und Greene auf der Englischen Bühne eingeführten Styl und Vers anlehnte und in gewissem Sinne die Manier seiner Vorgänger befolgte, vielleicht auch einzelne Phrasen und Wendungen von ihnen borgte. Hätte Greene statt dieser allgemeinen, lediglich auf subjectiver Auffassung beruhenden Beschwerde gegen den Dichter, der ihn und seine Kunstgenossen damals bereits überflügelt hatte, einen so bestimmten und handgreiflichen Anklagepunkt vorzubringen gehabt, wie er in der Aneignung zweier Dramen Greene's oder eines der genannten Freunde offenkundig vorgelegen hätte, gewiss würde er, zumal in der gehässigen Stimmung, die ihn damals gegen Shakspere beherrschte, sich nicht mit einer so vagen Beschuldigung begnügt, sondern ihn geradezu als den Plagiator des First Part of the Contention etc. und der True Tragedie etc. mit Namhaftmachung des wahren Verfassers, der nicht unbekannt sein konnte, bezeichnet haben. Die beiden genannten Dramen übertreffen an dichterischem Werthe die anerkannten Werke Marlowe's,

Greene's, Peele's so weit, dass keiner von ihnen sich so stillschweigend eine ihm etwa gebührende Autorehre, wenn sie unbegreiflicher Weise in Vergessenheit gerathen wäre, von Shakspere hätte wegescamotiren lassen. Uebrigens ist Greene's Pamphlet zur Zeit seiner Veröffentlichung keineswegs mit dem guten Glauben an die buchstäbliche Wahrheit der darin enthaltenen Behauptungen aufgenommen worden, welchen Malone und die anderen Englischen Kritiker ihm in so viel späterer Zeit geschenkt haben. Nashe, ein Genosse Greene's, den man für den eigentlichen Verfasser des unter Greene's Namen erschienenen Pamphlets hielt, protestirt energisch gegen diese Verläumdung in der Vorrede zu seinem Pierce Pennilesse (vgl. Einleitung zu K. Henry VI. First Part) und nennt das Product *a scald trivial lying pamphlet;* und der Herausgeber des Greene'schen Pamphlets, Henry Chettle, giebt noch in demselben Jahre 1592 in einem Schriftchen, betitelt Kind-Hart's Dream, dem gekränkten Shakspere *(the other)* in Bezug auf den eben citirten Ausfall Greene's folgende Ehrenerklärung: *with neither of them that take offence was I acquainted, and with one of them I care not if I ever be: the other whom at that time I did not so much spare as since I wish I had; for that as I have moderated the heat of living writers, and might have used my own discretion (especially in such a case), the author being dead, that I did not I am as sorry as if the original fault had been my fault, because myself have seen his demeanour no less civil than he excellent in the quality he professes: besides divers of worship have reported his uprightness of dealing, which argues his honesty; and his facetious grace in writing, that approves his art.* — Schwerlich würde Chettle so geflissentlich Shakspere's *honesty* und *uprightness of dealing* hervorgehoben haben, wenn die dergestalt von ihm, dem Herausgeber selbst, widerrufenen Worte Greene's den Sinn gehabt hätten, den man darin mit gesuchter Deutung in einer viel späteren Zeit hat finden wollen.

Das Resultat unserer Untersuchung ist demnach, dass Heminge und Condell im Jahre 1623 mit demselben vollen Rechte die drei Theile K. Henry VI. als ächt Shakspere'sche Schöpfungen in ihre Folioausgabe aufnehmen durften, mit welchem sie den K. Richard III., der nach seiner ganzen Anlage ohne die drei vorhergehenden Schauspiele gar nicht gedacht werden kann, darauf folgen liessen; dass ferner etwaige Ungleichheiten des Styls oder der Charakteristik, die man zwischen diesen Dramen bemerken will, sich genügend aus der in einem längern Zeitraume und durch fortschreitende Uebung sich immer mehr entwickelnden und ausbildenden Kunst des Dichters erklären; dass endlich der First Part of the Contention etc. und die True Tragedie etc. der Qs. sich zu dem King Henry VI. Second Part und Third Part eben so verhalten, wie die ersten Quartausgaben des Hamlet, des Romeo and Juliet

und des King Henry V. (vgl. die Einleitungen zu diesen drei Dramen), zu dem Hamlet, dem Romeo and Juliet und zu dem King Henry V. der Folio.

The true Tragedie of Richard Duke of Yorke, and the good King Henry the Sixt.

(Act I. Scene I.)

Enter RICHARD *Duke of* YORKE, *The Earle of* WARWICKE, *The Duke of* NORFFOLKE, *Marquis* MONTAGUE, EDWARD *Earle of* MARCH, *Crooke-back* RICHARD, *and the Earle of* RUTLAND, *with Drumme and Souldiers, with white Roses in their hats.*

Warwike. I wonder how the king escapt our hands.

Yorke. Whilst we pursude the horsemen of the North,
He slilie stole awaie and left his men:
Whereat the great Lord of Northumberland,
Whose warlike eares could neuer brooke retrait,
Chargde our maine battels front, and therewith him
Lord Stafford and Lord Clifford all abrest
Brake in and were by the hands of common Souldiers slain.

Edw. Lord Staffords father Duke of Buckhingham,
Is either slaine or wounded dangerouslie,
I cleft his Beuer with a downe right blow:
Father that this is true behold his bloud.

Mont. And brother heeres the Earle of Wiltshires
Bloud, whom I encountred as the battailes ioind.

Rich. Speake thou for me and tell them what I did.

York. What is your grace dead my L. of Summerset?

Norf. Such hope haue all the line of Iohn of Gawnt.

Rich. Thus doe I hope to shape king Henries head.

War. And so do I victorious prince of Yorke,
Before I see thee seated in that throne
Which now the house of Lancaster vsurpes,
I vow by heauens these eies shal neuer close.
This is the pallace of that fearefull king,
And that the regall chaire? Possesse it Yorke:
For this is thine and not king Henries heires.

York. Assist me then sweet Warwike, and I wil:
For hither are we broken in by force.

Norf. Weele all assist thee, and he that flies shall die.

York. Thanks gentle Norffolke. Staie by me my Lords,
and souldiers staie you heere and lodge this night:

War. And when the king comes offer him no Violence, vnlesse he seek to put vs out by force.

Rich. Armde as we be, lets staie within this house?

War. The bloudie parlement shall this be calde,
Vnlesse Plantagenet Duke of Yorke be king
And bashfull Henrie be deposde, whose cowardise
Hath made vs by-words to our enemies.

York. Then leaue me not my Lords: for now I meane
To take possession of my right.

War. Neither the king, nor him that loues him best,
The proudest burd that holds vp Lancaster.
Dares stirre a wing if Warwike shake his bels.
Ile plant Plantagenet: and root him out who dares?
Resolue thee Richard: Claime the English crowne.

Enter king HENRIE *the sixt, with the Duke of* EXCESTER, *The Earle of* NORTHUMBERLAND, *the Earle of* WESTMERLAND *and* CLIFFORD, *the Earle of* CUMBERLAND, *with red Roses in their hats.*

King. Looke Lordings where the sturdy rebel sits,
Euen in the chaire of state: belike he meanes
Backt by the power of Warwike that false peere,
To aspire vnto the crowne, and raigne as king.
Earle of Northumberland, he slew thy father.
And thine Clifford: and you both haue vow'd reuenge,
On him, his sonnes, his fauorites, and his friends.

Northu. And if I be not, heauens be reuengd on me.

Clif. The hope thereof, makes Clifford mourn in steel.

West. What? shall we suffer this, lets pull him downe
My hart for anger breakes, I cannot speake.

King. Be patient gentle Earle of Westmerland.

Clif. Patience is for pultrouns such as he
He durst not sit there had your father liu'd?
My gratious Lord: here in the Parlement,
Let vs assaile the familie of Yorke.

North. Well hast thou spoken cosen, be it so.

King. O know you not the Cittie fauers them,

And they haue troopes of soldiers at their becke?
Exet. But when the D. is slaine, theile quicklie flie.
King. Far be it from the thoughtes of Henries hart,
To make a shambles of the parlement house.
Cosen of Exeter, words, frownes, and threats,
Shall be the warres that Henrie meanes to vse.
Thou factious duke of Yorke, descend my throne,
I am thy soueraigne.
York. Thou art deceiu'd: I am thine.
Exet. For shame come downe he made thee D. of Yorke.
York. Twas my inheritance as the kingdome is.
Exet. Thy father was a traytor to the crowne.
War. Exeter thou art a traitor to the crowne.
In following this vsurping Henry.
Clif. Whom should he follow but his naturall king.
War. True Clif. and that is Richard Duke of Yorke.
King. And shall I stande while thou sittest in my throne?
York. Content thy selfe it must and shall be so.
War. Be Duke of Lancaster, let him be king.
West. Why? he is both king & Duke of Lancaster,
And that the Earle of Westmerland shall mainetaine.
War. And Warwike shall disproue it. You forget
That we are those that chaste you from the field
And slew your father, and with colours spred,
Marcht through the Cittie to the pallas gates.
Nor. No Warwike I remember it to my griefe,
And by his soule thou and thy house shall rew it.
West. Plantagenet of thee and of thy sonnes,
Thy kinsmen and thy friendes, Ile haue more liues,
Then drops of bloud were in my fathers vaines.
Clif. Vrge it no more, least in reuenge thereof,
I send thee Warwike such a messenger,
As shall reueng his death before I stirre.
War. Poore Clifford, how I skorn thy worthles threats.
York. Wil ye we shew our title to the crowne,
Or else our swords shall plead it in the field?
King. What title haste thou traitor to the Crowne?
Thy father was as thou art Duke of Yorke,
Thy grandfather Roger Mortimer earle of March,
I am the sonne of Henrie the Fift who tamde the French,
And made the Dolphin stoope, and seazd vpon their
Townes and prouinces.
War. Talke not of France since thou hast lost it all.
King. The Lord protector lost it and not I,
When I was crownd I was but nine months old.
Rich. You are olde enough now and yet me thinkes you lose,
Father teare the Crowne from the Vsurpers head.
Edw. Do so sweet father, set it on your head.
Mont. Good brother as thou lou'st & honorst armes,
Lets fight it out and not stand cauilling thus.
Rich. Sound drums and trumpets & the king will fly.
York. Peace sonnes:
Northum. Peace thou and giue king Henry leaue to speake.
King. Ah, Plantagenet, why seekest thou to depose me?
Are we not both both Plantagenets by birth,
And from two brothers lineallie discent?
Suppose by right and equitie thou be king,
Thinkst thou that I will leaue my kinglie seate
Wherein my father and my grandsire sat?
No, first shall warre vnpeople this my realme,
I and our colours often borne in France,
And now in England to our harts great sorrow
Shall be my winding sheete, why faint you Lords?
My titles better farre than his.
War. Proue it Henrie and thou shalt be king?
King. Why Henrie the fourth by conquest got the Crowne.
York. T'was by rebellion gainst his soueraigne.
King. I know not what to saie my titles weake,
Tell me maie not a king adopt an heire?
War. What then?
King. Then am I lawfull king. For Richard
The second in the view of manie Lords
Resignde the Crowne to Henrie the fourth,
Whose heire my Father was, and I am his.
York. I tell thee he rose against him being his
Soueraigne, & made him to resigne the crown perforce.
War. Suppose my Lord he did it unconstrainde,
Thinke you that were preiudiciall to the Crowne?
Exet. No, for he could not so resigne the Crowne,
But that the next heire must succeed and raigne.
King. Art thou against vs, Duke of Exceter?
Exet. His is the right, and therefore pardon me.
King. All will reuolt from me and turne to him.
Northum. Plantagenet for all the claime thou laist,
Thinke not king Henry shall be thus deposde?
War. Deposde he shall be in despight of thee.
North. Tush Warwike, Thou art deceiued? tis not thy

Southerne powers of Essex, Suffolke, Norffolke, and of
Kent. that makes thee thus presumptuous and proud,
Can set the Duke vp in despight of me.
Cliff. King Henrie be thy title right or wrong,
Lord Clifford vowes to fight in thy defence.
Maie that ground gape and swallow me aliue,
Where I do kneele to him that slew my father.
King. O Clifford, how thy words reuiue my soule.
York. Henry of Lancaster resigne thy crowne.
What mutter you? or what conspire you Lords?
War. Doe right vnto this princelie Duke of Yorke,
Or I will fill the house with armed men,

Enter Souldiers.

And ouer the chaire of state where now he sits,
Wright vp his title with thy vsurping bloud.
King. O Warwike, heare me speake.
Let me but raigne in quiet whilst I liue.
York. Confirme the crowne to me and to mine heires
And thou shalt raigne in quiet whilst thou liu'st.
King. Conuey the souldiers hence, and then I will.
War. Captaine conduct them into Tuthill fieldes.
Clif. What wrong is this vnto the Prince your son?
War. What good is this for England and himselfe?
Northum. Base, fearefull, and despairing Henry.
Clif. How hast thou wronged both thy selfe and vs?
West. I cannot staie to heare these Articles. [*Exit.*
Clif. Nor I, Come cosen lets go tell the Queene.
Northum. Be thou a praie vnto the house of Yorke,
And die in bands for this vnkingly deed. [*Exit.*
Clif. In dreadfull warre maist thou be ouercome,
Or liue in peace abandon'd and despisde. [*Exit.*
Exet. They seeke reuenge, and therefore will not yeeld my Lord.
King. Ah Exeter?
War. Why should you sigh my Lord?
King. Not for my selfe Lord Warwike, but my sonne,
Whom I vnnaturallie shall disinherit.
But be it as it maie: I heere intaile the Crowne
To thee and to thine heires, conditionallie,
That here thou take thine oath, to cease these ciuill
Broiles, and whilst I liue to honour me as thy king and
Soueraigne.
York. That oath I willinglie take and will performe.
War. Long liue king Henry. Plantagenet embrace him?
King. And long liue thou and all thy forward sonnes.
York. Now Yorke and Lancaster are reconcilde.
Exet. Accurst be he that seekes to make them foes, [*Sound Trumpets.*
York. My Lord Ile take my leaue, for Ile to Wakefield,
To my castell. [*Exit Yorke and his sonnes.*
War. And ile keepe London with my souldiers. [*Exit.*
Norf. And Ile to Norffolke with my followers. [*Exit.*
Mont. And I to the sea from whence I came. [*Exit.*

Enter the Queene and the Prince.

Exet. My Lord here comes the Queen, Ile steale away.
King. And so will I.
Queene. Naie staie, or else I follow thee.
King. Be patient gentle Queene, and then Ile staie.
Quee. What patience can there? ah timerous man,
Thou hast vndoone thy selfe, thy sonne, and me,
And giuen our rights vnto the house of Yorke.
Art thou a king and wilt be forst to yeeld?
Had I beene there, the souldiers should haue tost
Me on their launces points, before I would haue
Granted to their wils. The Duke is made
Protector of the land: Sterne Fawconbridge
Commands the narrow seas And thinkst thou then
To sleepe secure? I heere diuorce me Henry
From thy bed, vntill that Act of Parlement
Be recalde, wherein thou yeeldest to the house of Yorke.
The Northen Lords that haue forsworne thy colours,
Will follow mine if once they see them spred,
And spread they shall vnto thy deepe disgrace.
Come sonne, lets awaie and leaue him heere alone.
King. Staie gentle Margaret, and here me speake.
Queene. Thou hast spoke too much alreadie, therefore be still.
King. Gentle sonne Edwarde, wilt thou staie with me?
Quee. I, to be murdred by his enemies. [*Exit.*
Prin. When I returne with victorie from the field,
Ile see your Grace; till then Ile follow her. [*Exit.*
King. Poore Queene, her loue to me and to the prince
Her sonne,
Makes hir in furie thus forget hir selfe.
Reuenged maie she be on that accursed Duke.

Come cosen of Exeter, staie thou here,
For Clifford and those Northern Lords be gone
I feare towards Wakefield, to disturbe the Duke.

(Act I. Scene II.)

Enter EDWARD, *and* RICHARD, *and* MONTAGUE.

Edw. Brother, and cosen Montague, giue mee leaue to speake.

Rich. Nay, I can better plaie the Orator.

Mont. But I haue reasons strong and forceable.

Enter the Duke of YORKE.

York. Howe nowe sonnes what at a iarre amongst your selues?

Rich. No father, but a sweete contention, about that which concernes your selfe and vs, The crowne of England father.

York. The crowne boy, why Henries yet aliue,
And I haue sworne that he shall raigne in quiet till
His death.

Edw. But I would breake an hundred othes to raigne one yeare.

Rich. And if it please your grace to giue me leaue,
Ile shew your grace the waie to saue your oath,
And dispossesse king Henrie from the crowne.

Yorke. I prethe Dicke let me heare thy deuise.

Rich. Then thus my lord. An oath is of no moment
Being not sworne before a lawfull magistrate.
Henry is none but doth vsurpe your right,
And yet your grace stands bound to him by oath.
Then noble father resolue your selfe,
And once more claime the crowne.

Yorke. I, saist thou so boie? why then it shall be so.
I am resolude to win the crowne, or die.
Edward, rhou shalt to Edmund Brooke Lord Cobham,
With whom the Kentishmen will willinglie rise:
Thou cosen Montague, shalt to Norffolke straight,
And bid the Duke to muster vppe his souldiers,
And come to me to Wakefield presentlie.
And Richard thou to London strait shalt post,
And bid Richard Neuill Earle of Warwike
To leaue the cittie, and with his men of warre,
To meete me at Saint Albons ten daies hence.
My selfe heere in Sandall castell will prouide
Both men and monie to furder our attempts.
Now, what newes?

Enter a Messenger.

Mes. My Lord, the Queene with thirtie thousand men,
Accompanied with the Earles of Cumberland,
Northumberland and Westmerland, and others of the
House of Lancaster, are marching toward Wakefield,
To besiedge you in your castell heere.

Enter sir IOHN *and sir* HUGH MORTIMER.

Yorke A Gods name, let them come. Cosen Montague post you hence: and boies staie you with me.

Sir Iohn and sir Hugh Mortemers mine vncles,
Your welcome to Sandall in an happie houre,
The armie of the Queene meanes to besiedge vs.

Sir Iohn. Shee shall not neede my Lorde, weele meete her in the field.

York. What with flue thousand souldiers vncle?

Rich. I father, with flue hundred for a need,
A womans generall, what should you feare?

York. Indeed, manie braue battels haue I woon
In Normandie, when as the enimie
Hath bin ten to one, and why should I now doubt
Of the like successe? I am resolu'd. Come lets goe.

Edw. Lets martch awaie, I heare their drums. [*Exit.*

(Act I. Scene III.)

Alarmes, and then Enter yong Earle of RUTLAND *and his Tutor.*

Tutor. Oh flie my Lord, lets leaue the Castell,
And flie to Wakefield straight.

Enter CLIFFORD.

Rut. O Tutor, looke where bloudie Clifford comes.

Clif. Chaplin awaie, thy Priesthood saues thy life,
As for the brat of that accursed Duke
Whose father slew my father, he shall die.

Tutor. Oh Clifford spare this tender Lord, least
Heauen reuenge it on thy head: Oh saue his life.

Clif. Soldiers awaie and drag him hence perforce:
Awaie with the villaine. [*Exit the Chaplein.*
How now, what dead alreadie? or is it feare that
Makes him close his eies? Ile open them.

Rut. So lookes the pent vp Lion on the lambe,
And so he walkes insulting ouer his praie,
And so he turnes againe to rend his limmes in sunder,
Oh Clifford, kill me with thy sword, and
Not with such a cruell threatning looke,
I am too meane a subiect for thy wrath,
Be thou reuengde on men, and let me liue.

Clif. In vaine thou speakest poore boy: my fathers
Bloud hath stopt the passage where thy wordes shoulde enter.

Rut. Then let my fathers blood ope it again? he is a
Man, and Clifford cope with him.

Clif. Had I thy brethren here, their liues and thine
Were not reuenge sufficient for me.
Or should I dig vp thy forefathers graues,
And hang their rotten coffins vp in chaines,
It could not slake mine ire, nor ease my hart.
The sight of anie of the house of Yorke,
Is as a furie to torment my soule.
Therefore till I root out that cursed line
And leaue not one on earth, Ile liue in hell therefore.
Rut. Oh let me praie, before I take my death.
To thee I praie: Sweet Clifford pittie me.
Clif. I, such pittie as my rapiers point affords.
Rut. I neuer did thee hurt, wherefore wilt thou kill mee?
Clif. Thy father hath.
Rut. But twas ere I was borne:
Thou hast one sonne, for his sake pittie me,
Least in reuenge thereof, sith God is iust,
He be as miserablie slaine as I.
Oh, let me liue in prison all my daies,
And when I giue occasion of offence,
Then let me die, for now thou hast no cause.
Clif. No cause? Thy Father slew my father, therefore Die.
Plantagenet I come Plantagenet,
And this thy sonnes bloud cleauing to my blade,
Shall rust vpon my weapon, till thy bloud
Congeald with his, doe make me wipe off both.
[*Exit.*

(Act I. Scene IV.)

Alarmes, Enter the duke of Yorke *solus.*

Yorke. Ah Yorke, post to thy castell, saue thy life,
The goale is lost thou house of Lancaster,
Thrise happie chance is it for thee and thine,
That heauen abridgde my daies and cals me hence,
But God knowes what chance hath betide my sonnes:
But this I know they haue demeand themselues,
Like men borne to renowne by life or death:
Three times this daie came Richard to my sight,
And cried courage Father: Victorie or death.
And twise so oft came Edward to my view,
With purple Faulchen painted to the hilts,
In bloud of those whom he had slaughtered.
Oh, harke, I heare the drums? No waie to flie:
No waie to saue my life? And heere I staie:
And heere my life must end.

Enter the Queene, Clifford, Northumberland, *and souldiers.*

Come bloudie Clifford, rough Northumberland,
I dare your quenchlesse furie to more bloud:
This is the But, and this abides your shot.
Northum. Yeeld to our mercies proud Plantagenet.
Clif. I, to such mercie as his ruthfull arme
With downe right paiment lent vnto my father,
Now Phaeton hath tumbled from his carre,
And made an euening at the noone tide pricke.
York. My ashes like the Phœnix maie bring forth
A bird that will reuenge it on you all;
And in that hope I cast mine eies to heauen,
Skorning what ere you can afflict me with:
Why staie you Lords? what, multitudes and feare?
Clif. So cowards fight when they can flie no longer:
So Doues doe pecke the Rauens piersing tallents:
So desperate theeues all hopelesse of their liues,
Breath out inuectiues gainst the officers.
York. Oh Clifford, yet bethinke thee once againe,
And in thy minde orerun my former time:
And bite thy toung that slaunderst him with cowardise,
Whose verie looke hath made thee quake ere this.
Clif. I will not bandie with thee word for word,
But buckle with thee blowes twise two for one.
Queene. Hold valiant Clifford for a thousand causes,
I would prolong the traitors life a while.
Wrath makes him death, speake thou Northumberland.
Nor. Hold Clifford, doe not honour him so much,
To pricke thy finger though to wound his hart:
What valure were it when a curre doth grin,
For one to thrust his hand betweene his teeth,
When he might spurne him with his foote awaie?
Tis warres prise to take all aduantages,
And ten to one, is no impeach in warres.
[*Fight and take him.*
Cliff. I, I, so striues the Woodcocke with the gin.
North. So doth the cunnie struggle with the net.
York. To triumphs theeues vpon their conquered
Bootie: So true men yeeld by robbers ouermatcht.
North. What will your grace haue done with him?
Queen. Brave warriors, Clifford & Northumberland
Come make him stand vpon this molehill here,
That aimde at mountaines with outstretched arme,
And parted but the shaddow with his hand.
Was it you that reuelde in our Parlement,
And made a prechment of your high descent?
Where are your messe of sonnes to backe you now?
The wanton Edward, and the lustie George?
Or where is that valiant Crookbackt prodegie?

Dickey your boy, that with his grumbling voice,
Was wont to cheare his Dad in mutinies?
Or amongst the rest, where is your darling Rutland?
Looke Yorke? I dipt this napkin in the bloud,
That valiant Clifford with his rapiers point,
Made issue from the bosome of thy boy.
And if thine eies can water for his death,
I giue thee this to drie thy cheeks withall.
Alas poore Yorke? But that I hate thee much,
I should lament thy miserable state?
I prethee greeue to make me merrie Yorke?
Stamp, raue and fret, that I maie sing and dance.
What? hath thy fierie hart so parcht thine entrailes,
That not a teare can fall for Rutlands death?
Thou wouldst be feede I see to make me sport.
Yorke cannot speake, vnlesse he weare a crowne.
A crowne for Yorke? and Lords bow low to him.
So: hold you his hands, whilst I doe set it on.
I, now lookes he like a king?
This is he that tooke king Henries chaire,
And this is he was his adopted aire.
But how is it that great Plantagenet,
Is crownd so soone, and broke his holie oath,
As I bethinke me you should not be king,
Till our Henry had shooke hands with death,
And will you impale your head with Henries glorie,
And rob his temples of the Diadem
Now in this life against your holie oath?
Oh, tis a fault too too vnpardonable.
Off with the crowne, and with the crowne his head,
And whilst we breath, take time to doe him dead.

Clif. Thats my office for my fathers death.

Queen. Yet stay: & lets here the Orisons he makes.

York. She wolfe of France, but worse than Wolues of France:
Whose tongue more poison'd then the Adders tooth:
How ill beseeming is it in thy sexe,
To triumph like an Amazonian trull
Vpon his woes, whom Fortune captiuates?
But that thy face is visard like, vnchanging,
Made impudent by vse of euill deeds:
I would assaie, proud Queene, to make thee blush:
To tell thee of whence thou art, from whom deriu'de,
Twere shame enough to shame thee, wert thou not shamelesse.
Thy father beares the type of king of Naples,
Of both the Cissiles and Ierusalem,
Yet not so wealthie as an English Yeoman.
Hath that poore Monarch taught thee to insult?
It needes not, or it bootes thee not proud Queene,
Vnlesse the Adage must be verifide:
That beggers mounted, run their horse to death.
Tis beautie, that oft makes women proud,
But God he wots thy share thereof is small.
Tis gouernment, that makes them most admirde,
The contrarie doth make thee wondred at.
Tis vertue that makes them seeme deuine,
That want thereof makes thee abhominable.
Thou art as opposite to euerie good,
As the Antipodes are vnto vs,
Or as the south to the Septentrion.
Oh Tygers hart wrapt in a womans hide?
How couldst thou draine the life bloud of the childe,
To bid the father wipe his eies withall,
And yet be seene to beare a womans face?
Women are milde, pittifull, and flexible,
Thou indurate, sterne, rough, remorcelesse.
Bids thou me rage? why now thou hast thy will.
Wouldst haue me weepe? why so thou hast thy wish,
For raging windes blowes vp a storme of teares,
And when the rage alaies the raine begins.
These teares are my sweet Rutlands obsequies,
And euerie drop begs vengeance as it fals,
On thee fell Clifford, and the false French woman.

North. Beshrew me but his passions moue me so,
As hardlie I can checke mine eies from teares.

York. That face of his the hungrie Cannibals
Could not haue tucht, would not haue staind with bloud
But you are more inhumaine, more inexorable,
O ten times more then Tygers of Arcadia.
See ruthlesse Queene a haplesse fathers teares.
This cloth thou dipts in bloud of my sweet boy,
And loe with teares I wash the bloud awaie.
Keepe thou the napkin and go boast of that,
And if thou tell the heauie storie well,
Vpon my soule the hearers will sheed teares,
I, euen my foes will sheed fast falling teares,
And saie, alas, it was a pitteous deed.
Here, take the crowne, and with the crowne my curse,
And in thy need such comfort come to thee,
As now I reape at thy two cruell hands.
Hard-harted Clifford, take me from the world,
My soule to heauen, my bloud upon your heads.

North. Had he bin slaughterman of all my kin,
I could not chuse but weepe with him to see.
How inlie anger griipes his hart.

Quee. What weeping ripe, my Lorde Northumberland?
Thinke but vpon the wrong he did vs all,
And that will quicklie drie your melting tears.

Clif. Thears for my oath, thears for my fathers death.

Queene. And thears to right our gentle harted kind.

York. Open thy gates of mercie gratious God,
My soule flies foorth to meet with thee.

Queene. Off with his head and set it on Yorke Gates,
So Yorke maie ouerlooke the towne of Yorke.

[*Exeunt omnes.*

(Act II. Scene I.)

Enter EDWARD *and* RICHARD, *with drum and Souldiers.*

Edw. After this dangerous fight and haplesse warre,
How doth my noble brother Richard fare?
Rich. I cannot ioy vntil I be resolu'de,
Where our right valiant father is become.
How often did I see him beare himselfe,
As doth a lion midst a heard of neat,
So fled his enemies our valiant father,
Me thinkes tis pride enough to be his sonne
[*Three sunnes appeare in the aire.*
Edw. Loe how the morning opes her golden gates,
And takes her farewell of the glorious sun,
Dasell mine eies or doe I see three suns?
Rich. Three glorious suns, not seperated by a racking
Cloud, but seuered in a pale cleere shining skie.
See, see, they ioine, embrace, and seeme to kisse,
As if they vowde some league inuiolate:
Now are they but one lampe, one light, one sun,
In this the heauens doth figure some euent.
Edw. I thinke it cites vs brother to the field,
That we the sonnes of braue Plantagenet,
Alreadie each one shining by his meed,
May ioine in one and ouerpeere the world,
As this the earth, and therefore hence forward,
Ile beare vpon my Target, three faire shining suns.
But what art thou? that lookest so heauilie?
Mes. Oh one that was a wofull looker on,
When as the noble Duke of Yorke was slaine.
Edw. O speake no more, for I can heare no more.
Rich. Tell on thy tale, for I will heare it all.
Mes. When as the noble Duke was put to flight,
And then pursu'de by Clifford and the Queene,
And manie souldiers moe, who all at once
Let driue at him and forst the Duke to yeeld.
And then they set him on a molehill there,
And crownd the gratious Duke in high despite,
Who then with teares began to waile his fall.
The ruthlesse Queene perceiuing he did weepe,
Gaue him a handkercher to wipe his eies,
Dipt in the bloud of sweet young Rutland
But rough Clifford slaine: who weeping tooke it vp.
Then through his brest they thrust their bloudy swordes,
Who like a lambe fell at the butchers feete.
Then on the gates of Yorke they set his head,
And there it doth remaine the piteous spectacle
That ere mine eies beheld.
Edw. Sweet Duke of Yorke our prop to leane vpon,
Now thou art gone there is no hope for vs:
Now my soules pallace is become a prison.
Oh would she breake from compasse of my breast,
For neuer shall I haue more ioie.
Rich. I cannot weepe, for all my breasts moisture
Scarse serues to quench my furnace burning hart:
I cannot ioie till this white rose be dide,
Euen in the hart bloud of the house of Lancaster.
Richard, I bare thy name, and Ile reuenge thy death,
Or die my selfe in seeking of reuenge.
Edw. His name that valiant Duke hath left with thee,
His chaire and Dukedome that remaines for me.
Rich. Nay, if thou be that princely Eagles bird,
Shew thy descent by gazing gainst the sunne.
For chaire, and dukedome, Throne and kingdome saie:
For either that is thine, or else thou wert not his?

Enter the Earle of WARWIKE, MONTAGUE, *with drum, ancient, and souldiers.*

War. How now faire Lords: what fare? what newes abroad?
Rich. Ah Warwike? should we report the balefull
Newes, and at each words deliuerance stab poinyardes
In our flesh till all were told, the words would adde
More anguish then the wounds.
Ah valiant Lord the Duke of Yorke is slaine.
Edw. Ah Warwike Warwike, that Plantagenet,
Which held thee deere: I, euen as his soules redemption,
Is by the sterne L. Clifford, done to death.
War. Ten daies a go I drownd those newes in teares.
And now to adde more measure to your woes,
I come to tell you things since then befalne.
After the bloudie fraie at Wakefield fought.
Where your braue father breath'd his latest gaspe,
Tidings as swiftlie as the post could runne,
Was brought me of your losse, and his departure.
I then in London keeper of the King,
Mustred my souldiers, gathered flockes of friends,
And verie well appointed as I thought,
Marcht to saint Albons to entercept the Queene,
Bearing the King in my behalfe along,
For by my scoutes I was aduertised,
That she was coming, with a full intent
To dash your late decree in parliament,
Touching king Henries heires and your succession.
Short tale to make, we at Saint Albons met,
Our battels ioinde, and both sides fiercelie fought:
But whether twas the coldnesse of the king,
He lookt full gentlie on his warlike Queene,
That robde my souldiers of their heated spleene.

Or whether twas report of his successe,
Or more then common feare of Cliffords rigor,
Who thunders to his captaines bloud and death,
I cannot tell. But to conclude with truth,
Their weapons like to lightnings went and came.
Our souldiers like the night Owles lasie flight,
Or like an idle thresher with a flaile,
Fel gentlie downe as if they smote their friends.
I cheerd them vp with iustice of the cause,
With promise of hie paie and great rewardes,
But all in vaine, they had no harts to fight,
Nor we in them no hope to win the daie,
So that We fled. The king vnto the Queene,
Lord George your brother, Norffolke, and my selfe,
In hast, poste hast, are come to ioine with you,
For in the marches here we heard you were,
Making another head to fight againe.

Edw. Thankes gentle Warwike.
How farre hence is the Duke with his power?
And when came George from Burgundie to England?

War. Some fiue miles of the Duke is with his power,
But as for your brother he was latelie sent
From your kind Aunt, Duches of Burgundie,
With aide of souldiers gainst this needfull warre.

Rich. Twas ods belike, when valiant Warwike fled.
Oft haue I heard thy praises in pursute,
But nere till now thy scandall of retire.

War. Nor now my scandall Richard dost thou heare,
For thou shalt know that this right hand of mine,
Can plucke the Diadem from faint Henries head,
And wring the awefull scepter from his fist:
Were he as famous and as bold in warre,
As he is famde for mildnesse, peace and praier.

Rich. I know it well Lord Warwike blame me not,
Twas loue I bare thy glories made me speake.
But in this troublous time, whats to be done?
Shall we go throw away our coates of steele,
And clad our bodies in blacke mourning gownes,
Numbring our *Auemaries* with our beades?
Or shall we on the helmets of our foes,
Tell our deuotion with reuengefull armes?
If for the last, saie I, and to it Lords.

War. Why therefore Warwike came to find you out,
And therefore comes my brother Montague.
Attend me Lords, the proud insulting Queene,
With Clifford, and the haught Northumberland,
And of their feather manie mo proud birdes,
Haue wrought the easie melting king like waxe.
He sware consent to your succession,
His oath inrolled in the Parliament.
But now to London all the crew are gone,
To frustrate his oath or what besides
May make against the house of Lancaster.
Their power I gesse them fifty thousand strong.
Now if the helpe of Norffolke and my selfe,
Can but amount to 48. thousand,
With all the friendes that thou braue earle of March,
Among the louing Welshmen canst procure,
Why via, to London will we march amaine,
And once againe crie charge vpon the foe,
But neuer once againe turne backe and flie.

Rich. I, now me thinkes I heare great Warwike speake;
Nere maie he liue to see a sunshine daie,
That cries retire, when Warwike bids him stay.

Edw. Lord Warwike, on thy shoulder will I leane,
And when thou faints, must Edward fall:
Which perill heaven forefend.

War. No longer Earle of March, but Duke of Yorke,
The next degree, is Englands royall king.
And king of England shalt thou be proclaimde,
In euery burrough as we passe along:
And he that casts not vp his cap for ioie,
Shall for the offence make forfeit of his head.
King Edward, valiant Richard, Montague,
Stay we no longer dreaming of renowne,
But forward to effect these resolutions.

Enter a Messenger.

Mes. The Duke of Norffolke sends you word by me,
The Queene is comming with a puissant power,
And craues your companie for speedie councell.

War. Why then it sorts braue Lordes. Lets march away. [*Exeunt Omnes.*

(Act II. Scene II.)

Enter the King and Queene, Prince EDWARD, *and the Northerne Earles, with drum and Souldiers.*

Quee. Welcome my Lord to this braue town of York.
Yonders the head of that ambitious enemie,
That sought to be impaled with your crowne.
Doth not the object please your eie my Lord?

King. Euen as the rockes please them that feare their wracke.
Withhold reuenge deare God, tis not my fault,
Nor wittinglie haue I infringde my vow.

Clif. My gratious Lord, this too much lenitie,
And harmefull pittie must be laid aside,
To whom do Lyons cast their gentle lookes?
Not to the beast that would vsurpe his den.
Whose hand is that the sauage Beare doth licke?
Not his that spoiles his young before his face.
Whose scapes the lurking serpentes mortall sting?
Not he that sets his foot vpon her backe.
The smallest worme will turne being troden on,
And Doues will pecke, in rescue of their broode.
Ambitious Yorke did leuell at thy Crowne,
Thou smiling, while he knit his angrie browes.
He but a Duke, would haue his sonne a king,
And raise his issue like a louing sire.
Thou being a king blest with a goodlie sonne,

Didst giue consent to disinherit him,
Which argude thee a most vnnaturall father.
Vnreasonable creatures feed their youg,
And though mans face be fearefull to their eies,
Yet in protection of their tender ones,
Who hath not seene them euen with those same wings
Which they haue sometime vsde in fearefull flight,
Make warre with him, that climes vnto their nest,
Offring their owne liues in their yongs defence?
For shame my Lord, make them your president,
Were it not pittie that this goodlie boy,
Should lose his birth right through his fathers fault?
And long hereafter saie vnto his child,
What my great grandfather and grandsire got,
My carelesse father fondlie gaue awaie?
Looke on the boy and let his manlie face,
Which promiseth successcfull fortune to vs all,
Steele thy melting thoughtes,
To keepe thine owne, and leaue thine owne with him.

King. Full wel hath Clifford plaid the Orator,
Inferring arguments of mighty force.
But tell me, didst thou neuer yet heare tell,
That things euill got had euer bad successe,
And happie euer was it for that sonne,
Whose father for his hoording went to hell?
I leaue my sonne my vertuous deedes behind,
And would my father had left me no more,
For all the rest is held at such a rate,
As askes a thousand times more care to keepe,
Then maie the present profit counteruaile.
Ah cosen Yorke, would thy best friendes did know,
How it doth greeue me that thy head stands there.

Quee. My Lord, this harmefull pittie makes your followers faint.
You promisde knighthood to your princelie sonne.
Vnsheath your sword and straight doe dub him knight.
Kneele downe Edward.

King. Edward Plantagenet, arise a knight.
And learn this lesson boy, draw thy sword in right

Prince. My gratious father by your kingly leaue,
Ile draw it as apparant to the crowne,
And in that quarrel vse it to the death.

Northum. Why that is spoken like a toward prince.

Enter a Messenger.

Mes. Royall commaunders be in readinesse,
For with a band of fiftie thousand men,
Comes Warwike backing of the Duke of Yorke.
And in the townes whereas they passe along,
Proclaimes him king, and manie flies to him,
Prepare your battels, for they be at hand.

Clif. I would your highnesse would depart the field,
The Queene hath best successe when you are absent.

Quee. Do good my Lord, and leaue vs to our fortunes.

King. Why thats my fortune, therefore Ile stay still.

Clif. Be it with resolution then to fight.

Prince. Good father cheere these noble Lords,
Vnsheath your sword, sweet father crie Saint George.

Clif. Pitch we our battell heere, for hence wee will not moue.

Enter the house of Yorke.

Edward. Now periurde Henrie wilt thou yeelde thy crowne,
And kneele for mercie at thy soueraignes feete?

Queen. Go rate thy minions proud insulting boy,
Becomes it thee to be thus malepert,
Before thy king and lawfull soueraigne?

Edw. I am his king, and he should bend his knee,
I was adopted heire by his consent.

George. Since when he hath broke his oath.
For as we heare you that are king
Though he doe weare the Crowne,
Haue causde him by new act of Parlement
To blot our brother out, and put his owne son in.

Clif. And reason George. Who should succeede the father but the son?

Rich. Are you their butcher?

Clif. I Crookbacke, here I stand to answere thee, or any of your sort.

Rich. Twas you that kild yong Rutland, was it not?

Csif. Yes, and old Yorke too, and yet not satisfide.

Rich. For Gods sake Lords give synald to the fight.

War. What saiest thou Henry? wilt thou yeelde thy crowne?

Queen. What, long tongde War. dare you speake?
When you and I met at saint Albones last,
Your legs did better seruice than your hands.

War. I, then twas my turne to flee, but now tis thine.

Clif. You said so much before, and yet you fled.

War. Twas not your valour Clifford, that droue mee thence.

Northum. No, nor your manhood Warwike, that could make you staie.

Rich. Northumberland, Northumberland, wee holde
Thee reuerentlie. Breake of the parlie, for scarse
I can refraine the execution of my big swolne
Hart, against that Clifford there, that
Cruell child-killer.

Clif. Why I kild thy father, caldst thou him a child?

Rich. I like a villaine, and a trecherous coward,
As thou didst kill our tender brother Rutland.
But ere sunne set Ile make thee curse the deed.
King. Haue doone with wordes great Lordes, and
Heare me speake.
Queen. Defie them then, or else hold close thy lips.
King. I prethe giue no limits to my tongue,
I am a king and priuiledge to speake.
Clif. My Lord the wound that bred this meeting here
Cannot be cru'd with words, therefore be still.
Rich. Then executioner vnsheath thy sword,
By him that made vs all I am resolu'de,
That Cliffords manhood hangs vpon his tongue.
Edw. What saist thou Henry, shall I haue my right or no?
A thousand men haue broke their fast to daie,
That nere shall dine, vnless thou yeeld the crowne.
War. If thou denie their blouds be on thy head,
For Yorke in iustice puts his armour on.
Prin. If all be right that Warwike saies is right,
There is no wrong but all things must be right.
Rich. Whosoeuer got thee, there thy mother stands,
For well I wot thou hast thy mothers tongue.
Queen. But thou art neither like thy sire nor dam,
But like a foule mishapen stygmaticke
Markt by the destinies to be auoided,
As venome Todes, or Lizards fainting lookes.
Rich. Iron of Naples, hid with English gilt,
Thy father beares the title of a king,
As if a channell should be calde the Sea;
Shames thou not, knowing from whence thou art de-
Riu'de, to parlie thus with Englands lawfull heires?
Edw. A wispe of straw were worth a thousand crowns,
To make that shameless callet know her selfe,
Thy husbands father reueld in the hart of France,
And tam'de the French, and made the Dolphin stoope:
And had he matcht according to his state,
He might haue kept that glorie till this daie.
But when he tooke a begger to his bed,
And gracst thy poore sire with his bridall daie,
Then that sun-shine bred a showre for him
Which washt his fathers fortunes out of France,
Ano heapt seditions on his crowne at home.
For what hath mou'd these tumults but thy pride?
Hadst thou beene meeke, our title yet had slept?
And we in pittie of the gentle king,
Had slipt our claime vntill an other age.
George. But when we saw our summer brought the gaine,
And that the haruest brought vs no increase'
We set the axe to thy vsurping root,
And though the edge haue something hit our selues,
Yet know thou we will neuer cease to strike,
Till we haue hewne thee downe,
Or bath'd thy growing with our heated blouds.
Edw. And in this resolution, I defie thee,
Not willing anie longer conference,
Since thou deniest the gentle king to speake.
Sound trumpets. let our bloudie colours waue,
And either victorie or else a graue.
Quee Staie Edward staie.
Edw. Hence wrangling woman, Ile no longer staie,
Thy words will cost ten thousand liues to daie,
[*Exeunt Omnes.*

(Act II. Scene III.)

Alarmes. Enter WARWIKE

War. Sore spent with toile as runners with the race,
I laie me downe a little while to breath,
For strokes receiude, and manie blowes repaide,
Hath robd my strong knit sinnews of their strength,
And force perforce needes must I rest my selfe.

Enter EDWARD.

Edw. Smile gentle heavens or strike vngentle death,
That we maie die vnlesse we gaine the daie:
What fatall starre malignant frownes from heauen
Vpon the harmelesse line of Yorkes true house?

Enter GEORGE.

George. Come brother, come, lets to the field againe,
War. How now my lords: what hap, what hope of good?

Enter RICHARD *running.*

Rich. Ah Warwike, why haste thou withdrawne thy selfe?
Thy noble father in the thickest thronges,
Cride still for Warwike his thrise valiant son,
Vntill with thousand swords he was beset,
And manie wounds made in his aged brest,
And as he tottring sate vpon his steede,
He waft his hand to me and cride aloud:
Richard, commend me to my valiant sonne.
And still he cride Warwike reuenge my death,
And with those words he tumbled of his horse,
And so the noble Salsbury gaue vp the ghost.
War. Then let the earth be drunken with his bloud,
Ile kill my horse because I will not flie:
And here to God of heauen I make a vow,
Neuer to passe from forth this bloudy field
Till I am full reuenged for his death.
Edw. Lord Warwike, I doe bend my knees with thine,
And in that vow now ioine my soule to thee,
Thou setter vp and puller downe of kings,

vouchsafe a gentle victorie to vs,
Or let vs die before we loose the daie:
George. Then let vs haste to cheere the souldiers harts,
And call them pillers that will stand to vs,
And hiely promise to remunerate
Their trustie seruice, in these dangerous warres.
Rich. Come, come awaie, and stand not to debate,
For yet is hope of fortune good enough.
Brothers, giue me your hands, and let vs part
And take our leaues vntill we meet againe,
Where ere it be in heauen or in earth.
Now I that neuer wept, now melt in wo,
To see these dire mishaps continue so.
Warwike farewel.
War. Awaie awaie, once more sweet Lords farewell. [*Exeunt Omnes.*

(Act II. Scene IV.)

Alarmes, and then enter RICHARD *at one dore and* CLIFFORD *at the other.*

Rich. A Clifford a Clifford.
Clif. A Richard a Richard.
Rich. Now Clifford, for Yorke & young Rutlands death,
This thirsty sword that longs to drinke thy bloud,
Shall lop thy limmes, and slise thy cursed hart,
For to reuenge the murders thou hast made.
Clif. Now Richard, I am with thee here alone,
This is the hand that stabd thy father Yorke,
And this the hand that slew thy brother Rutland,
And heres the heart that triumphs in their deathes,
And cheeres these hands that slew thy sire and brother,
To execute the like vpon thy selfe,
And so haue at thee.
Alarmes. They fight, and then enters WARWIKE *and rescues* RICHARD, *& then exeunt omnes.*

(Act II. Scene V.)

Alarmes still, and then enter HENRY *solus.*

Hen. Oh gratious God of heauen looke downe on vs,
And set some endes to these incessant griefes,
How like a mastlesse ship vpon the seas,
This wofnl battaile doth continue still,
Now leaning this way, now to that side driue,
And none doth know to whom the daie will fall.
O would my death might staie these ciuill iars!
Would I had neuer raind, nor nere bin king,
Margaret and Clifford, chide me from the fielde,
Swearing they had best successe when I was thence.
Would God that I were dead so all were well,
Or would my crowne suffice, I were content
To yeeld it them and liue a priuate life.

Enter a souldier with a dead man in his armes.

Sould. Il blowes the wind that profits no bodie.
This man that I haue slaine in fight to daie,
Maie be possessed of some store of crownes,
And I will search to find them if I can,
But stay. Me thinkes it is my fathers face,
Oh I tis he whom I haue slaine in fight,
From London was I prest out by the king,
My father he came on the part of York,
And in this conflict I haue slaine my father:
Oh pardon God, I knew not what I did,
And pardon father, for I knew thee not.

Enter an other souldier with a dead man.

2. Soul. Lie there thou that foughtst with me so stoutly,
Now let me see what store of gold thou haste,
But staie, me thinkes this is no famous face:
Oh no it is my sonne that I haue slain in fight.
O monstrous times begetting such euents,
How cruel bloudy, and ironious,
This deadlie quarrel dailie doth beget,
Poore boy thy father gaue thee lif too late,
And hath bereau'de thee of thy life too sone.
King. Wo aboue wo, griefe more then common griefe,
Whilst Lyons warre and battaile for their dens,
Poore lambs do feele the rigor of their wraths:
The red rose and the white are on his face,
The fatall colours of our striuing houses,
Wither one rose, and let the other flourish,
For if you striue, ten thousand liues must perish.
1. Sould. How will my mother for my fathers death,
Take on with me and nere be satisfide?
2. Sol. How will my wife for slaughter of my son,
Take on with me and nere be satisfide?
King. How will the people now misdeeme their king,
Oh would my death their mindes could satisfie
1. Sould. Was euer son so rude his fathers bloud to spil?
2. Soul. Was euer father so vnnaturall his son to kill?
King. Was euer king thus greeud and vexed still?
1. Sould. Ile beare thee hence from this accursed place,
For wo is me to see my fathers face.
[*Exit with his father.*
2. Soul. Ile beare thee hence & let them fight that wil,
For I hane murdered where I should not kill.
[*Exit with his sonne.*
K. Hen. Weepe wretched man, Ile lay thee teare for tear,
Here sits a king as woe begone as thee.

Alarmes and enter the Queene.

Queene. Awaie my Lord to Barwicke presentlie,
The daie is lost, our friends are murdered,
No hope is left for vs, therefore awaie.

Enter prince EDWARD.

Prince. Oh father flie, our men haue left the field,
Take horse sweet father, let vs saue our selues.

Enter EXETER.

Exet. Awaie my Lord for vengance comes along with him:
Nay stand not to expostulate make hast,
Or else come after, Ile awaie before.

K. Hen. Naie staie good Exeter, for Ile along with thee.

(Act II. Scene VI.)

Enter CLIFFORD *wounded, with an arrow in his necke.*

Clif. Heere burnes my candell out,
That whilst it lasted gaue king Henry light.
Ah Lancaster, I feare thine ouerthrow,
More then my bodies parting from my soule.
My loue and feare glude manie friends to thee,
And now I die, that tough commixture melts.
Impairing Henry strengthened misproud Yorke,
The common people swarme like summer flies,
And whither flies the Gnats but to the sun?
And who shines now but Henries enemie?
Oh Phœbus hadst thou neuer giuen consent,
That Phaeton should checke thy fierie steedes,
Thy burning carre had neuer scorcht the earth.
And Henry hadst thou liu'd as kings should doe,
And as thy father and his father did,
Giuing no foot vnto the house of Yorke,
I and ten thousand in this wofull land,
Had left no mourning Widdowes for our deathes,
And thou this daie hadst kept thy throne in peace,
For what doth cherish weedes but gentle aire?
And what makes robbers bold but lenitie?
Bootlesse are plaintes, and curelesse are my woundes,
No waie to flie, no strength to hold our flight,
The foe is mercilesse and will not pittie me,
And at their hands I haue deserude no pittie.
The aire is got into my bleeding wounds,
And much effuse of bloud doth make me faint,
Come Yorke and Richard, Warwike and the rest,
I stabde your fathers, now come split my brest.

Enter EDWARD, RICHARD *and* WARWIKE, *and Souldiers.*

Edw. Thus farre our fortunes keepes an vpward
Course, and we are grast with wreathes of victorie.
Some troopes pursue the bloudie minded Queene,
That now towards Barwike doth poste amaine,
But thinke you that Clifford is fled awaie with them?

War. No, tis impossible he should escape,
For though before his face I speake the words,
Your brother Richard markt him for the graue.
And where so ere he be I warrant him dead.

[CLIFFORD *grones and then dies.*

Edw. Harke, what soule is this that takes his heauy leaue?

Rich. A deadlie grone, like life and deaths departure.

Edw. See who it is, and now the battailes ended,
Friend or foe, let him be friendlie vsed.

Rich. Reuerse that doome of mercie, for tis Clifford,
Who kild our tender brother Rutland,
And stabd our princelie father Duke of Yorke.

War. From off the gates of Yorke fetch downe the
Head, Your fathers head which Clifford placed there.
Insteed of that, let his supplie the roome.
Measure for measure must be answered.

Edw. Bring forth that fatall scrichowle to our house,
That nothing sung to vs but bloud and death,
Now his euill boding tongue no more shall speake.

War. I thinke his vnderstanding is bereft.
Say Clifford, doost thou know who speakes to thee?
Darke cloudie death oreshades his beames of life,
And he nor sees nor heares vs what we saie.

Rich. Oh would he did, and so perhaps he doth,
And tis his policie that in the time of death,
He might auoid such bitter stormes as he
In his houre of death did giue vnto our father.

George. Richard if thou thinkest so, vex him with eager words.

Rich. Clifford, aske mercie and obtaine no grace.

Edw. Clifford, repent in bootlesse penitence.

War. Clifford deuise excuses for thy fault.

George. Whilst we deuise fell tortures for thy fault.

Rich. Thou pittiedst Yorke, and I am sonne to Yorke.

Edw. Thou pittiedst Rutland, and I will pittie thee.

George. Wheres captaine Margaret to fence you now?

War. They mocke thee Clifford, sweare as thou wast wont.

Rich. What not an oth? Nay, then I know hees dead.
Tis hard, when Clifford cannot foord his friend an oath.
By this I know hees dead, and by my soule,
Would this right hand buy but an howres life,
That I in all contempt might raile at him.
Ide cut it off and with the issuing bloud,
Stifle the villaine whose instanched thirst,
Yorke and young Rutland could not satisfie.

War. I, but he is dead, off with the traitors head,
And reare it in the place your fathers stands.
And now to London with triumphant march,
There to be crowned Englands lawfull king.

From thence shall Warwike crosse the seas to France,
And aske the ladie Bona for thy Queene,
So shalt thou sinew both these landes togither.
And hauing France thy Friend thou needet not dread,
The scattered foe that hopes to rise againe.
And though they cannot greatly sting to hurt,
Yet looke to haue them busie to offend thine eares.
First Ile see the coronation done,
And afterward Ile crosse the seas to France,
To effect this marriage if it please my Lord
Edw. Euen as thou wilt good Warwike let it be.
But first before we goe, George kneele downe.
We here create thee Duke of Clarence, and girt thee with the sword.
Our younger brother RichardDuke of Glocester.
Warwike as my selfe shal do & vndo as him pleaseth best.
Rich. Let me be Duke of Clarence, George of Gloster,
For Glosters Dukedome is too ominous
War. Tush thats a childish obseruation.
Richard be Duke of Gloster. Now to London.
To see these honors in possession.
[*Exeunt Omnes.*

(Act III. Scene I.)

Enter two keepers with bow and arrowes.

Keeper. Come, lets take our stands vpon this hill,
And by and by the deere will come this waie.
But staie, heere comes a man, lets listen him a while.

Enter king Henrie *disguisde.*

Hen. From Scotland am I stolne euen of pure loue,
And thus disguisde to greet my natiue land.
No, Henrie no, It is no land of thine,
No bending knee will call thee Cæsar now,
No humble suters sues to thee for right,
For how canst thou helpe them and not thy selfe?
Keeper. I marrie sir, heere is a deere, his skinne is a
Keepers fee. Sirra stand close, for as I thinke,
This is the king, king Edward hath deposde.
Hen. My Queene and sonne poore soules are gone to
France, and as I heare the great commanding Warwike,
To intreat a marriage with the ladie Bona,
If this be true, poore Queene and sonne,
Your labour is but spent in vaine,
For Lewis is a prince soone wun with words,
And Warwike is a subtill Orator.
He laughes and saies, his Edward is instalde,
She weepes, and saies her Henry is deposde,
He on his right hand asking a wife for Edward,
She on his left side crauing aide for Henry.
Keeper. What art thou that talkes of kings and queens?
Hen. More then I seeme, for lesse I should not be.
A man at least, and more I cannot be,
And men maie talke of kings, and why not I?
Keeper. I but thou talkest as if thou wert a king thy selfe.
Hen. Why so I am in mind though not in shew.
Keeper. And if thou be a king where is thy crowne?
Hen. My crowne is in my hart, not on my head.
My crowne is calde content, a crowne that
Kings doe seldome times enioy.
Keeper. And if thou be a king crownd with content,
Your crowne content and you, must be content
To go with vs vnto the officer, for as we thinke
You are our quondam king, K. Edward hath deposde,
And therefore we charge you in Gods name & the kings
To go along with vs vnto the officers.
Hen. Gods name be fulfild, your kings name be
Obsaide, and be you kings, command and Ile obay.
[*Exeunt Omnes.*

(Act III. Scene II.)

Enter king Edward, Clarence, *and* Gloster, Montague, Hastings, *and the Lady* Gray.

K Edw. Brothers of Clarence, and of Glocester,
This ladies husband heere sir Richard Gray,
At the battaile of saint Albones did lose his life.
His lands then were seazed on by the conqueror.
Her sute is now to repossesse those lands,
And sith in quarrell of the house of Yorke,
The noble gentleman did lose his life,
In honor we cannot denie her sute.
Glo. Your highnesse shall doe well to grant it then.
K Edw. I, so I will, but yet Ile make a pause.
Glo. I, is the winde in that doore?
Clarence, I see the Lady hath some thing to grant,
Before the king will grant her humble sute.
Cla. He knows the game, how well he keepes the wind.
K Ed. Widow come some other time to know our mind.
La. May it please your grace I cannot brooke delaies.
I beseech your highnesse to dispatch me now.
K Ed. Lords giue vs leaue, wee meane to trie this widowes wit.
Cla. I, good leaue haue you.
Glo. For you will haue leaue till youth take leaue,
And leaue you to your crouch.
E Kd. Come hither widdow, howe many children haste thou?

Cla. I thinke he meanes to begge a child on her.

Glo. Nay whip me then, heele rather giue hir two.

La. Three my most gratious Lord.

Glo. You shall haue foure and you wil be rulde by him.

K Ed. Wer not pittie they shoulde loose their fathers lands?

La. Be pittifull then dread L. and grant it them.

K Edw. Ile tell thee how these lands are to be got.

La. So shall you bind me to your highnesse seruice.

K Ed. What seruice wilt thou doe me if I grant it them?

La. Euen what your highnesse shall command.

Glo. Naie then widow Ile warrant you all your
Husbands lands, if you grant to do what he
Commands. Fight close or in good faith
You catch a clap.

Cla. Naie I feare her not vnlesse she fall.

Glo. Marie godsforbot man, for heele take vantage then.

La. Why stops my Lord, shall I not know my taske?

K Ed. An easie taske, tis but to loue a king.

La. Thats soone performde, because I am a subiect.

K Ed. Why then thy husbandes landes I freelie giue thee.

La. I take my leaue with manie thousand thankes.

Cla. The match is made, shee seales it with a cursie.

K Ed. Staie widdow staie, what loue dost thou thinke
I sue so much to get?

La. My humble seruice, such as subiects owes and the lawes commands.

K Ed. No by my troth, I meant no such loue,
But to tell thee the troth, I aime to lie with thee.

La. To tell you plaine my Lord, I had rather lie in prison.

K. Edw. Why then thou canst not get thy husbandes lands.

La. Then mine honestie shall be my dower,
For by that losse I will not purchase them.

K Ed. Herein thou wrongst thy children mightilie.

La. Heerein your highnesse wrongs both them and
Me, but mightie Lord this merrie inclination
Agrees not with the sadnesse of my sute.
Please it your highnesse to dismisse me either with I or no.

K Ed. I, if thou saie I to my request,
No, if thou saie no to my demand.

La. Then no my Lord, my sute is at an end.

Glo. The widdow likes him not, shee bends the brow,

Cla. Why he is the bluntest woer in christendome.

K Ed. Her lookes are all repleat with maiestie,
One waie or other she is for a king,
And she shall be my loue or else my Queene.
Saie that hing Edward tooke thee for his Queene.

La. Tis better said then done, my gratious Lord,
I am a subiect fit to iest withall,
But far vnfit to be a Soueraigne.

K Edw. Sweete widdow, by my state I sweare, I speake
No more then what my hart intends,
And that is to enioie thee for my loue.

La. And that is more then I will yeeld vuto,
I know I am too bad to your Queene,
And yet too good to be your Concubine.

K Edw. You cauill widdow, did I meane my Queene.

La. Your grace would be loath my sonnes should call you father.

K Edw. No more then when my daughters call thee
Mother. Thou art a widow and thou hast some children,
And by Gods mother I being but a bacheler
Haue other some. Why tis a happy thing
To be the father of manie children.
Argue no more, for thou shalt be my Queene.

Glo. The ghostlie father now hath done his shrift.

Cla. When he was made a shriuer twas for shift.

K Edw. Brothers, you muse what talke the widdow
And I haue had, you would thinke it strange
If I should marrie her.

Cla. Marrie her my Lord, to whom?

K Edw. Why Clarence to my selfe.

Glo. That would be ten daies wonder at the least.

Cla. Why thats a daie longer then a wonder lastes.

Glo. And so much more are the wonders in extreames.

K Edw. Well, ieast on brothers, I can tell you, hir
Sute is granted for her husbands lands.

Enter a Messenger.

Mes. And it please your grace, Henry your foe is
Taken, and brought as prisoner to your pallace gates.

K Edw. Awaie with him, and send him to the Tower,
And let vs go question with the man about
His apprehension. Lords along, and vse this
Ladie honorablie. [*Exeunt Omnes.*

Manet Gloster and speakes.

Glo. I, Edward will vse women honourablie,
Would he were wasted marrow, bones and all,
That from his loines no issue might succeed
To hinder me from the golden time I looke for,
For I am not yet lookt on in the world.
First is there Edward, Clarence, and Henry
And his sonne, and all they lookt for issue
Of their loines ere I can plant my selfe,
A cold premeditation for my purpose,
What other pleasure is there in the world beside?
I will go clad my bodie in gaie ornaments,
And lull my selfe within a ladies lap,
And witch sweet Ladies with my words and lookes.
Oh monstrous man, to harbour such a thought!
Why loue did scorne me in my mothers wombe.
And for I should not deale in hir affaires,
Shee did corrupt fraile nature in the flesh,
And plaste an enuious mountaine on my backe,
Where sits deformity to mocke my bodie,
To drie mine arme vp like a withered shrimpe.
To make my legges of an vnequall size,
And am I then a man to be belou'd?
Easier for me to compasse twentie crownes.
Tut I can smile, and murder when I smile,
I crie content, to that that greeues me most.
I can adde colours to the Camelion,
And for a need change shapes with Protheus,
And set the aspiring Catalin to schoole.
Can I doe this, and cannot get the crowne?
Tush were it ten times higher, Ile put it downe.
[*Exit.*

(Act III. Scene III.)

Enter king Lewis *and the ladie* Bona, *and Queene* Margaret, *Prince* Edward, *and* Oxford *and others.*

Lewes. Welcome Queene Margaret to the Court of France,
It fits not Lewis to sit while thou dost stand,
Sit by my side, and here I vow to thee,
Thou shalt haue aide to repossesse thy right,
And beat proud Edward from his vsurped seat.
And place king Henry in his former rule.

Queen. I humblie thanke your royall maiestie.
And pray the God of heauen to blesse thy state,
Great king of France, that thus regards our wrongs.

Enter Warwike.

Lew. How now, who is this?

Queen. Our Earle of Warwike Edwardes chiefest friend.

Lew. Welcome braue Warwike, what brings thee to France?

War. From worthly Edward king of England,
My Lord and Soueraigne and thy vowed friend.
I come in kindness and vnfained loue,
First to do greetings to thy royall person,
And then to craue a league of amitie,
And lastlie to confirme that amitie
With nuptiall knot if thou vouchsafe to grant
That vertuous ladie Bona thy faire sister,
To Englands king in lawfull marriage.

Queen. And if this go forward all our hope is done,

War. And gratious Madam, in our kings behalfe,
I am commanded with your loue and fauour,
Humblie to kisse your hand and with my tongue,
To tell the passions of my soueraines hart,
Where fame late entring at his heedfull eares,
Hath plast thy glorious image and thy vertues.

Queen. King Lewes and Lady Bona heare me speake,
Before you answere Warwike or his words,
For hee it is hath done vs all these wrongs.

War. Iniurious Margaret.

Prince Ed. And why not Queene?

War. Because thy father Henry did vsurpe.
And thou no more art Prince then shee is Queene.

Ox. Then Warwike disanuls great Iohn of Gaunt,
That did subdue the greatest part of Spaine,
And after Iohn of Gaunt wise Henry the fourth,
Whose wisedome was a mirrour to the world.
And after this wise prince Henry the fift,
Who with his prowesse conquered all France,
From these our Henries lineallie discent.

War. Oxford, how haps that in this smooth discourse
You told not how Henry the sixt had lost
All that Henry the fift had gotten.
Me thinkes these peeres of France should smile at that,
But for the rest you tell a pettigree
Of threescore and two yeares a sillie time,
To make prescription for a kingdomes worth.

Oxf. Why Warwike, canst thou denie thy king,
Whom thou obeyedst thirtie and eight yeeres,
And bewray thy treasons with a blush?

War. Can Oxford that did euer fence the right,
Now buckler falshood with a pettigree?
For shame leaue Henry and call Edward king.

Oxf. Call him my king by whom mine elder Brother the Lord Awbray Vere was done to death,
And more than so, my father euen in the Downefall of his mellowed yeares,
When age did call him to the dore of death?
No Warwike no, whilst life vpholds this arme
This arme vpholds the house of Lancaster.

War. And I the house of Yorke.

K Lewes. Queene Margaret, prince Edward and
Oxford, vouchshafe to forbeare a while,
Till I doe talke a word with Warwike.
Now Warwike euen vpon thy honor tell me true;
Is Edward lawfull king or no?
For I were loath to linke with him, that is not lawfull heir.

War. Thereon I pawne mine honour and my credit.

Lew. What is he gratious in the peoples eies?

War. The more, that Henry is vnfortunate.
Lew. What is his loue to our sister Bona?
War. Such it seemes
As maie beseeme a monarke like himselfe.
My selfe haue often heard him saie and sweare,
That this his loue was an eternall plant,
The root whereof was fixt in vertues ground,
The leaves and fruite mantainde with beauties sun,
Exempt from enuie, but not from disdaine,
Vnlesse the ladie Bona quite his paine
Lew. Then sister let vs heare your firme resolue.
Bona. Your grant or your denial shall be mine,
But ere this daie I must confesse, when I
Haue heard your kings deserts recounted,
Mine eares haue tempted iudgement to desire.
Lew. Then draw neere Queene Margaret and be a
Witnesse, that Bona shall be wife to the English king.
Prince Edw. To Edward, but not the English king
War. Henry now liues in Scotland at his ease,
Where hauing nothing, nothing can he lose,
And as for you your selfe our *quondam* Queene,
You haue a father able to mainetaine your state,
And better twere to trouble him then France.

Sound for a post within.

Lew. Here comes some post Warwike to thee or vs.
Post. My Lord ambassador this letter is for you,
Sent from your brother Marquis Montague.
This from our king vnto your Maiestie,
And these to you Madam, from whom I know not.
Oxf. I like it well that our faire Queene and mistresse,
Smiles at her newes when Warwike frets as his.
P. Ed. And marke how Lewes stamps as he were nettled.
Lew. Now Margaret & Warwike, what are your news?
Queen. Mine such as fils my hart full of ioie.
War. Mine full of sorrow and harts discontent.
Lew. What hath your king married the Ladie Gray,
And now to excuse himselfe sends vs a post of papers?
How dares he presume to vse vs thus?
Quee. This proueth Edwards loue, & Warwiks honesty.
War. King Lewis, I here protest in sight of heauen,
And by the hope I haue of heauenlie blisse,
That I am cleare from this misdeed of Edwards.
No more my king, for he dishonours me,
And most himselfe, if he could see his shame.
Did I forget that by the house of Yorke,
My father came vntimelie to his death?
Did I let passe the abuse done to thy neece?
Did I impale him with the regall Crowne,
And thrust king Henry from his natiue home.
And most vngratefull doth he vse me thus?
My gratious Queene pardon what is past,
And henceforth I am thy true seruitour,
I will reuenge the wrongs done to ladie Bona,
And replant Henry in his former state.
Queen. Yes Warwike I doe quite forget thy former
Faults, if now thou wilt become king Henries friend.
War. So much his friend, I his vnfained friend.
That if king Lewes vouchsafe to furnish vs
With some few bands of chosen souldiers,
Ile vndertake to land them on our coast,
And force the Tyrant from his seate by warre,
Tis not his new made bride shall succour him.
Lew. Then at the last I firmelie am resolu'd,
You shall haue aide: and English messenger returne
In post, and tell false Edward thy supposed king,
That Lewis of France is sending ouer Maskers
To reuell it with him and his new bride.
Bona. Tell him in hope heele be a Widower shortlie,
Ile weare the willow garland for his sake.
Queen. Tell him my mourning weedes be laide aside,
And I am readie to put armour on.
War. Tell him from me, that he hath done me wrong,
And therefore Ile vncrowne him er't be long.
Thears thy reward, begone.
Lew. But now tell me Warwike, what assurance
I shall haue of thy true loyaltie?
War. This shall assure my constant loyaltie,
If that our Queene and this young prince agree,
Ile ioine mine eldest daughter and my ioie
To him forthwith in holie wedlockes bandes.
Queen. Withall my hart, that match I like full wel,
Loue her sonne Edward, shee is faire and yong,
And giue thy hand to Warwike for thy loue.
Lew. It is enough, and now we will prepare,
To leuie souldiers for to go with you.
And you Lord Bourbon our high Admirall,
Shall waft them safelie to the English coast,
And chase proud Edward from his slumbring trance,
For mocking marriage with the name of France.
War. I came from Edward as Imbassadour
But I returne his sworne and mortall foe:
Matter of marriage was the charge he gaue me,
But dreadfull warre shall answere his demand.
Had he none else to make a stale but me?
Then none but I shall turne his iest to sorrow.
I was the chiefe that raisde him to the crowne,
And Ile be chiefe to bring him downe againe,
Not that I pittie Henries miserie,
But seeke reuenge on Edwards mockerie. [*Exit.*

(Act IV. Scene I.)

Enter king EDWARD, *the Queene and* CLARENCE, *and* GLOSTER, *and* MONTAGUE, *ano* HASTINGS, *and* PENBROOKE, *with souldiers.*

Edw. Brothers of Clarence, and of Glocester,
What thinke you of our marriage with the ladie Gray?
Cla. My Lord, we thinke as Warvvike and Levves
That are so slacke in iudgement, that theile take
No offence at this suddaine marriage.
Edw. Suppose they doe, they are but Levves and
Warvvike, and I am your king and Warvvikes,
And will be obaied.
Glo. And shall, because our king, but yet such
Sudden marriages seldome proueth well.
Edw. Yea brother Richard are you against vs too?
Glo. Not I my Lord, no, God forefend that I should
Once gaine saie your highnesse pleasure,
I, & twere a pittie to sunder them that yoake so well togither.
Edw. Setting your skornes and your dislikes aside,
Shew me some reasons why the Ladie Gray,
Maie not be my loue and Englands Queene?
Speake freelie Clarence, Gloster,
Montague and Hastings.
Cla. My Lord then this is my opinion,
That Warwike beeing dishonored in his embassage,
Doth seeke reuenge to quite his iniuries.
Glo. And Levves in regard of his sisters wrongs,
Doth ioine with Warwike to supplant your state.
Edw. Suppose that Lewis and Warwike be appeasd,
By such meanes as I can best deuise.
Mont. But yet to have ioind with France in this
Alliance, would more haue strengthened this our
Common wealth, gainst forraine stormes,
Then anie home bred marriage.
Hast. Let England be true within it selfe,
We need not France nor any alliance with them.
Cla. For this one speech the Lord Hastings wel deserues,
To haue the daughter and heire of the Lord Hungerford.
Edw. And what then? It was our will it should be so?
Cla. I, and for such a thing too the Lord Scales
Did well deserue at your hands, to haue the
Daughter of the Lord Bonfield, and left your
Brothers to go seeke elsewhere, but in
Your madnes, you burie brotherhood.
Edw. Alasse poore Clarence, is it for a wife,
That thou art mal-content,
Why man be of good cheere, Ile prouide thee one.
Cla. Naie you plaide the broker so ill for your selfe,
That you shall giue me leaue to make my
Choise as I thinke good, and to that intent,
I shortlie meane to leaue you.
Edw. Leaue me or tarrie I am full resolu'd,
Edward will not be tied to his brothers wils.
Queen. My Lords doe me but right, and you must
Confesse, before it pleasd his highnesse to aduance
My state to title of a Queene,
That I was not ignoble in my birth.
Edw. Forbeare my loue to fawne vpon their frownes,
For thee they must obay, naie shall obaie,
And if they looke for fauour at my hands,
Mont. My Lord, heere is the messenger returnd from France.

Enter a Messenger.

Ed. Now sirra, What letters or what newes?
Mes. No letters my Lord, and such newes, as without
your highnesse speciall pardon I dare not relate,
Edw. We pardon thee, and as neere as thou canst
Tell me, What said Lewis to our letters?
Mes. At my departure these were his verie words.
Go tell false Edward thy supposed king,
That Lewis of France is sending ouer Maskers,
To reuill it with him and his new bride.
Edw. Is Lewis so braue, belike he thinkes me Henry.
But what said Lady Bona to these wrongs?
Mes. Tel him quoth she, in hope heele proue a widdower shortly, Ile weare the willow garland for his sake.
Edw. She had the wrong, indeed she could saie
Little lesse. But what saide Henries Queene, for as
I heare, she was then in place?
Mes. Tell him quoth she my mourning weeds be
Doone, and I am readie to put armour on.
Edw. Then belike she meanes to plaie the Amazon.
But what said Warwike to these iniuries?
Mes. He more incensed then the rest my Lord,
Tell him quoth he, that he hath done me wrong,
And therefore Ile vncrowne him er't be long.
Ed. Ha, Durst the traytor breath out such proude words?
But I will arme me to preuent the worst.
But what is Warwike friendes with Margaret?
Mes. I my good Lord, theare so linkt in friendship,
That young Prince Edward marries Warwikes daughter.

Cla. The elder, helike Clarence shall haue the Yonger. All you that loue me and Warwike Follow me. [*Exit* CLARENCE *and* SUMMERSET.

Edw. Clarence and Summerset fled to Warwike. What saie you brother Richard, will you stand to vs?

Glo. I my Lord, in despight of all that shall Withstand you. For why hath Nature Made me halt downe right, but that I Should be valiant and stand to it, for if I would, I cannot runne awaie.

Edw. Penbrooke, go raiso an armie presentlie, Pitch vp my tent, for in the field this night I meane to rest, and on the morrow morne, Ile march to meet proud Warwike ere he land Those stragling troopes which be hath got in France.
But ere I goe Montague and Hastings.
You of all the rest are neerest allied
In bloud to Warwike, therefore tell me, if
You fauour him more then me or not:
Speake truelie, for I hath rather haue you open
Enemies, then hollow friends.

Monta. So God helpe Montague as be proues true.

Hast. And Hastings as he fauours Edwards cause.

Edw. It shall suffice, come then lets march awaie. [*Exeunt Omnes*

(Act IV. Scene II.)

Enter WARWIKE *and* OXFORD, *with souldiers.*

War. Trust me my Lords all hitherto goes well,
The common people by numbers swarme to vs,
But see where Sommerset and Clarence comes,
Speake suddenlie my Lords, are we all friends?

Cla. Feare not that my Lord.

War. Then gentle Clarence welcome vnto Warwike.
And welcome Summerset, I hold it cowardise,
To rest mistrustfull where a noble hart,
Hath pawnde an open hand in signe of loue,
Else might I thinke that Clarence, Edwards brother,
Were but a fained friend to our proceedings,
But welcome sweet Clarence my daughter shal be thine.
And now what rests but in nights couerture,
Thy brother being careleslie encampt,
His souldiers lurking in the towne about,
And but attended by a simple guarde,
We maie surprise and take him at our pleasure,
Our skouts haue found the aduenture verie easie,
Then crie king Henry with resolued mindes,
And breake we presentlie into his tent.

Cla. Why then lets on our waie in silent sort,
For Warwike and his friends God and saint George.

War. This is his tent, and see where his guard doth
Stand, Courage my souldiers, now or neuer,
But follow me now, and Edward shall be ours.

All. A Warwike, a Warwike.

(Act IV. Scene III.)

Alarmes, and GLOSTER *and* HASTINGS *flies.*

Oxf. Who goes there?

War. Richard and Hastings let them go, heere is the Duke.

Edw. The Duke, why Warwike when we parted
Last, thou caldst me king?

War. I, but the case is altred now.
When you disgraste me in my embassage,
Then I disgraste you from being king,
And now am come to create you Duke of Yorke,
Alasse how should you gouerne anie kingdome,
That knowes not how to vse embassadors,
Nor how to vse your brothers brotherlie,
Nor how to shrowd your selfe from enimies.

Edw. Well Warwike, let fortune doe her worst,
Edward in minde will beare himselfe a king.

War. Then for his minde be Edward Englands king,
But Henry now shall weare the English crowne,
Go conuaie him to our brother archbishop of Yorke,
And when I haue fought with Penbrooke & his followers,
Ile come and tell thee what the ladie Bona saies,
And so for a while farewell good Duke of Yorke.
[*Exeunt some with* EDWARD.

Cla. What followes now, all hithertoo goes well,
But we must dispatch some lettets to France,
To tell the Queene of our happy fortune,
And bid hir come with speed to ioine with vs.

War. I thats the first thing that we haue to doe,
And free king Henry from imprisonment,
And see him seated in his regall throne,
Come let vs haste awaie, and hauing past these cares,
Ile post to Yorke, and see how Edward fares.
[*Exeunt Omnes.*

(Act IV. Scene V.)

Enter GLOSTER, HASTINGS, *and sir* WILLIAM STANLY.

Glo. Lord Hastings, and sir William Stanly
Know that the cause I sent for you is this.
I looke my brother with a slender traine,
Should come a hunting in this forrest heere.
The Bishop of Yorke befriends him much,
And lets him vse his pleasure in the chase,
Now I haue priuilie sent him word,
How I am come with you to rescue him,
And see where the huntsman and he doth come.

Enter EDWARD *and a Huntsman.*

Hunts. This waie my Lord the deere is gone.

Edw. No this waie huntsman, see where the Keepers stand. Now brother and the rest,
What, are yon prouided to depart?

Glo. I, I, the horse stands at the parke corner,
Come, to Linne, and so take shipping into Flanders.
Edw. Come then: Hastings, and Stanlie, I will
Requite your loues. Bishop farewell,
Sheeld thee from Warwikes frowne,
And praie that I maie repossesse the crowne.
Now huntsman what will you doe?
Hunts. Marrie my Lord, I thinke I had as good
Goe with you, as tarrie heere to be hangde.
Edw. Come then lets awaie with speed.
[*Exeunt Omnes.*

(Act IV. Scene IV.)

Enter the Queene and the Lord Riuers.

Riuers. Tel me good maddam, why is your grace
So passionate of late?
Queen. Why brother Riuers, heare you not the newes,
Of that successe king Edward had of late?
Riue What? losse of some pitcht battaile against Warwike,
Tush, feare not faire Queen, but cast those cares aside.
King Edwards noble mind his honours doth display:
And Warwike maie loose, though then he got the day.
Queen. If that were all, my griefes were at an end:
But greater troubles will I feare befall.
Riu. What, is he taken prisoner by the foe,
To the danger of his royall person then?
Queen. I, thears my griefe, king Edward is surprisde,
And led awaie, as prisoner vnto Yorke.
Riu. The newes is passing strange, I must confesse:
Yet comfort your selfe, for Edward hath more friends,
Then Lancaster at this time must perceiue,
That some will set him in his throne againe.
Queen. God grant they maie, but gentle brother come,
And let me leane vpon thine arme a while,
Vntill I come vnto the sanctuarie,
There to preserue the fruit within my wombe,
K. Edwards seed true heire to Englands crowne.
[*Exit.*

(Act IV. Scene VII.)

Enter Edward *and* Richard, *and* Hastings *with a troope of Hollanders.*

Edw. Thus far from Belgia haue we past the seas,
And marcht from Raunspur hauen vnto Yorke:
But soft the gates are shut, I like not this.
Rich. Sound vp the drum and call them to the wals.

Enter the Lord Maire of Yorke vpon the wals.

Mair. My Lords we had notice of your comming,
And thats the cause we stand vpon our garde,
And shut the gates for to preserue the towne.
Henry now is king, and we are sworne to him,
Edw. Why my Lord Maire, if Henry be your king,
Edward I am sure at least, is Duke of Yorke.
Mair. Truth my Lord, we know you for no lesse.
Edw. I craue nothing but my Dukedome.
Rich. But when the Fox hath gotten in his head,
Heele quicklie make the bodie follow after.
Hast. Why my Lord Maire, what stand you vpon points?
Open the gates, we are king Henries friends.
Mair. Sai you so, then Ile open them presentlie. [*Exit Maire.*
Ri. By my faith, a wise stout captain & soone perswaded.
The Maire opens the dore, and brings the keies in his hand.
Edw. So my Lord Maire, these gates must not be shut,
But in the time of warre, giue me the keies:
What, feare not man for Edward will defend the towne and you, despight of all your foes.
Enter sir John Mountgommery *with drumme and souldiers.*
How now Richard, who is this?
Rich. Brother, this is sir Iohn Mountgommery,
A trustie friend vnlesse I be deceiude.
Edw, Welcome sir Iohn. Wherefore come you in armes?
Sir Iohn. To helpe king Edward in this time of stormes,
As euerie loyall subiect ought to doe.
Edw. Thankes braue Mountgommery,
But I onlie claime my Dukedom.
Vntil it please God to send the rest.
Sir Iohn. Then fare you wel? Drum strike vp and let vs
March away, I came to serue a king and not a Duke.
Edw. Nay staie sir Iohn, and let vs first debate,
With what security we maie doe this thing.
Sir Iohn. What stand you on debating, to be briefe,
Except you presently proclaime your selfe our king.
Ile hence againe, and keepe them backe that come to
Succour you, why should we fight when
You pretend no title?
Rich. Fie brother, fie, stand you vpon tearmes?
Resolue your selfe, and let vs claime the crowne.
Edw. I am resolude once more to claime the crowne,
And win it too, or else to loose my life.

Sir John. I now my soueraigne speaketh like himselfe,
And now will I be Edwards Champion,
Sound Trumpets, for Edward shall be proclaimd.
Edward the fourth by the grace of God, king of England and France, and Lord of Ireland, and whosoeuer gainsaies king Edwards right: by this I challenge him to single fight, long liue Edward the fourth.

All. Long liue Edward the fourth.

Edw. We thanke you all. Lord Maire leade on the waie.
For this night weele harbour here in Yorke,
And then as earlie as the morning sunne,
Liftes vp his beames aboue this horison
Weele march to London, to meete with Warwike:
And pull false Henry from the Regall throne.
[*Exeunt Omnes.*

(Act IV. Scene VI.)

Enter Warwike *and* Clarence, *with the Crowne, and then king* Henry, *and* Oxford, *and* Summerset, *and the yong Earle of Richmond.*

King. Thus from the prison to this princelie seat,
By Gods great mercies am I brought
Againe, Clarence and Warwike doe you
Keepe the crowne, and gouerne and protect
My realme in peace, and I will spend the
Remnant of my daies, to sinnes rebuke
And my Creators praise.

War. What answeres Clarence to his soueraignes will?

Cla. Clarence agrees to what king Henry likes.

King. My Lord of Summerset, what prettie Boie is that you seeme to be so carefull of?

Sum. And it please your grace, it is yong Henry,
Earle of Richmond.

King. Henry of Richmond, Come hither pretie Ladde.
If heauenlie powers doe aime aright
To my diuining thoughts, thou pretie boy,
Shalt proue this Countries blisse,
Thy head is made to weare a princelie crowne,
Thy lookes are all repleat with Maiestie,
Make much of him my Lords,
For this is he shall helpe you more,
Then you are hurt by me.

(Act IV. Scene VIII.)

Enter one with a letter to Warwike.

War. What Counsell Lords, Edward from Belgia,
With hastie Germaines and blunt Hollanders,
Is past in safetie through the narrow seas,
And with his troopes doe march amaine towardes London,
And manie giddie people follow him.

Oxf. Tis best to looke to this betimes,
For if this fire doe kindle any further,
It will be hard for vs to quench it out.

War. In Warwikeshire I haue true harted friends,
Not mutinous in peace, yet bold in warre,
Them will I muster vp, and thou sonne Clarence shalt
In Essex, Suffolke, Norfolke, and in Kent,
Stir vp the knights and gentlemen to come with thee.
And thou brother Montague, in Leistershire,
Buckingham and Northamptonshire shalt finde,
Men well inclinde to doe what thou commands,
And thou braue Oxford wondrous well belou'd,
Shalt in thy countries muster vp thy friends.
My soueraigne with his louing Citizens,
Shall rest in London till we come to him,
Fair Lords take leaue and stand not to replie,
Farewell my soueraigne.

King. Farewel my Hector, my Troyes true hope.

War. Farewell sweet Lords, lets meet at Couentrie. [*Exeunt Omnes.*

Enter Edward and his traine.

All. Sease on the shamefast Henry.
And once againe conuaie him to the Tower,
Awaie with him, I will not heare him speake.
And now towards Couentrie let vs bend our course
To meet with Warwike and his confederates.
[*Exeunt Omnes.*

(Act V. Scene I.)

Enter Warwike *on the walles.*

War. Where is the post that came from valiant Oxford?
How farre hence is thy Lord my honest fellow?

Oxf. post. By this at Daintrie marching hitherward.

War. Where is our brother Montague?
Where is the post that came from Montague?

Post. I left him at Donsmore with his troopes.

War. Say Summerfield where is my louing son?
And by thy gesse, how farre is Clarence hence?

Sommer. At Southam my Lord I left him with
His force, and doe expect him two houres hence.

War. Then Oxford is at hand, I heare his drum.

Enter Edward *and his power.*

Glo. See brother, where the surly Warwike mans the wal.

War. O vnbid spight, is spotfull Edward come?
Where slept our scouts, or how are they seduste,
That we could haue no newes of their repaire?

Edw. Now Warwike wilt thou be sorrie for thy faults,
And call Edward king and he will pardon thee.

War. Naie rather wilt thou draw thy forces backe?
Confesse who set thee vp and puld thee downe?
Call Warwike patron and be penitent,
And thou shalt still remaine the Duke of Yorke.
Glo. I had thought at least he would haue said the king.
Or did he make the iest against his will.
War. Twas Warwike gaue the kingdome to thy brother.
Edw. Why then tis mine, if but by Warwikes gift.
War. I but thou art no Atlas for so great a waight,
And weakling, Warwike takes his gift againe,
Henry is my king, Warwike his subiect.
Edw. I prethe gallant Warwike tell me this.
What is the bodie when the head is off?
Glo. Alasse that Warwike had no more foresight,
But whilst he sought to steale the single ten,
The king was finelie fingerd from the decke?
You left poore Henry in the Bishops pallace,
And ten to one you'le meet him in the Tower.
Edw. Tis euen so, and yet you are olde Warwike still.
War. O cheerefull colours, see where Oxford comes.

Enter OXFORD *with drum and souldiers & al crie,*

Oxf. Oxford, Oxford, for Lancaster. [*Exit.*
Edw. The Gates are open, see they enter in,
Lets follow them and bid them battaile in the streetes.
Glo. No, so some other might set vpon our backes,
Weele staie till all be entered, and then follow them.

Enter SUMMERSET *with drum and souldiers.*

Sum. Summerset, Summerset, for Lancaster. [*Exit.*
Glo. Two of thy name both Dukes of Summerset,
Haue solde their liues vnto the house of Yorke,
And thou shalt be the third and my sword hold,

Enter MONTAGUE *with drum and souldiers.*

Mont. Montague, Montague, for Lancaster. [*Exit.*
Edw. Traitorous Montague, thou and thy brother
Shall deerelie abie this rebellious Act.

Enter CLARENCE *with drum and souldiers.*

War. And loe where George of Clarence sweepes
Along, of power enough to bid his brother battell.
Cla. Clarence, Clarence, for Lancaster.
Edw. Et tu Brute, wilt thou stab Cæsar too?
A parlie sirra to George of Clarence.

Sound a Parlie, and RICHARD *and* CLARENCE *whispers togither, and then* CLARENCE *takes his red Rose out of his hat, and throwes is at* WARWIKE.

War. Com Clarence come, thou wilt if Warwike call.
Cla. Father of Warwike, know you what this meanes?
I throw mine infamie at thee,
I will not ruinate my fathers house,
Who gaue his bloud to lime the stones togither,
And set vp Lancaster. Thinkest thou
That Clarence is so harsh vnnaturall,
To lift his sword against his brothers life,
And so proud harted Warwike I defie thee,
And to my brothers turne my blushing cheekes?
Pardon me Edward, for I haue done amisse,
And Richard doe not frowne vpon me,
For henceforth I will proue no more vnconstant.
Edw. Welcome Clarence, and ten times more welcome,
Then if thou neuer hadst deserud our hate.
Glo. Welcome good Clarence, this is brotherlie.
War. Oh passing traytor, periurd and vniust.
Edw. Now Warwike, wilt thou leaue
The towne and fight? or shall we beate the
Stones about thine eares?
War. Why I am not coopt vppe heere for defence,
I will awaie to Barnet presently,
And bid thee battaile Edward if thou darest.
Edw. Yes Warwike he dares, and leades the waie,
Lords to the field, saint George and victorie.
[*Exeunt Omnes.*

(Act V. Scene II.)

Alarmes, and then enter WARWICKE *wounded.*

War. Ah, who is nie? Come to my friend or foe,
And tell me who is victor Yorke or Warwike?
Why aske I that? my mangled bodie shewes,
That I must yeeld my bodie to the earth.
And by my fall the conquest to my foes,
Thus yeelds the Cedar to the axes edge,
Whose armes gaue shelter to the princelie Eagle,
Vnder whose shade the ramping Lion slept,
Whose top branch ouerpeerd Ioues spreading tree.
The wrinkles in my browes now fild with bloud,
Were likened oft to kinglie sepulchers.
For who liu'd king, but I could dig his graue?
And who durst smile, when Warwike bent his brow?
Lo now my glorie smeerd in dust and bloud,
My parkes, my walkes, my mannors that I had,
Euen now forsake me, and of all my lands,
Is nothing left me but my bodies length.

Enter OXFORD *and* SUMMERSET.

Oxf. Ah Warwike, Warwike, cheere vp thy selfe and liue,
For yet thears hope enough to win the daie,

Our warlike Queene with troopes is come from France,
And at South-hampton landed all hir traine,
And mightst thou liue, then would we neuer flie.
War. Whie then I would not flie, nor haue I now,
But Hercules himselfe must yeeld to ods,
For manie wounds receiu'd, and manie moe repaid,
Hath robd my strong knit sinews of their strength,
And spite of spites needes must I yeeld to death.
Som. Thy brother Montague hath breathd his last,
And at the pangs of death I heard him crie
And saie, commend me to my valiant brother,
And more he would haue spoke and more he said,
Which sounded like a clamor in a vault,
That could not be distinguisht for the sound,
And so the valiant Montague gaue vp the ghost.
War. What is pompe, rule, raigne, but earth and dust?
And liue we how we can, yet die we must.
Sweet rest his soule, flie Lords and saue your selues,
For Warwike bids you all farewell to meet in Heauen. [*He dies.*
Oxf. Come noble Summerset, lets take our horse,
And cause retrait be sounded through the campe,
That all our friends that yet remaine aliue,
Maie be awarn'd and saue themselues by flight.
That done, with them weele post vnto the Queene,
And once more trie our fortune in the field.
[*Ex. ambo.*

(Act V. Scene III.)

Enter Edward, Clarence, Gloster, *with souldiers.*

Edw. Thus still our fortune giues vs victorie,
And girts our temples with triumphant ioies,
The bigboond traytor Warwike hath breathde his last,
And heauen this daie hath smilde vpon vs all,
But in this cleere and brightsome daie,
I see a blacke suspitious cloud appeare
That will encounter with our glorious sunne
Before he gaine his easefull westerne beames,
I mean those powers which the Queen hath got in France
Are landed, and meane once more to menace vs.
Glo. Oxford and Summerset are fled to hir,
And tis likelie if she haue time to breath,
Her faction will be full as strong as ours.
Edw. We are aduertisde by our louing friends,
That they doe hold their course towards Tewxburie.
Thither will we, for willingnes rids waie,
And in euerie countie as we passe along,
Our strengthes shall be augmented.
Come lets goe, for if we slacke this faire
Bright Summers daie, sharpe winters
Showers will marre our hope for haie
[*Ex. Omnes.*

(Act V. Scene IV.)

Enter the Queene, Prince Edward, Oxford and Summerset, *with drum and souldiers.*

Quee. Welcome to England, my louing friends of France.
And welcome Summerset, and Oxford too.
Once more haue we spread our sailes abroad,
And though our tackling be almost consumde,
And Warwike as our maine mast ouerthrowne,
Yet warlike Lords raise you that sturdie post,
That beares the sailes to bring vs vnto rest,
And Ned and I as willing Pilots should
For once with carefull mindes guide on the sterne,
To beare vs through that dangerous gulfe
That heretofore hath swallowed vp our friends.
Prince. And if there be, as God forbid there should,
Amongst vs a timorous or fearefull man,
Let him depart before the battels ioine,
Least he in time of need intise another,
And so withdraw the souldiers harts from vs.
I will not stand aloofe and bid you fight,
But with my sword presse in the thickest thronges,
And single Edward from his strongest guard,
And hand to hand enforce him for to yeeld,
Or leaue my bodie as witnesse of my thoughts.
Oxf. Women and children of so high resolue,
And Warriors faint, why twere perpetuall Shame? Oh braue youg Prince, thy
Noble grandfather doth liue againe in thee,
Long maiest thou liue to beare his image,
And to renew his glories.
Sum. And he that turnes and flies when such do fight,
Let him to bed, and like the Owle by daie
Be hist, and wondered at if he arise.

Enter a Messenger.

Mes. My Lords, Duke Edward with a mighty power,
Is marching hitherwards to fight with you.
Oxf. I thought it was his pollicie, to take vs vnprouided,
But here will we stand and fight it to the death

Enter king Edward, Cla. Glo. Hast, *and Souldiers.*

Edw. See brothers, yonder stands the thornie wood,
Which by Gods assistance and your prowesse,
Shall with our swords yer night be cleane cut downe.
Queen. Lords, Knights & gentlemen, what I should say,
My teares gainesaie, for as you see, I drinke

The water of mine eies. Then no more.
But this. Henry your king is Prisoner
In the tower, his land and all our friends
Are quite distrest, and yonder standes
The Wolfe that makes all this,
Then on Gods name Lords togither cry saint George.

All. Saint George for Lancaster.

(Act V. Scene V.)

Alarmes to the battell, YORKE *flies, then the chambers be discharged. Then enter the king,* CLA. & GLO. *& the rest, & make a great shout, and crie, for Yorke, for Yorke, and then the Queene is taken, & the prince,* & OXF. & SUM, *and then sound and enter all againe.*

Edw. Lo here a period of tumultuous broiles,
Awaie with Oxford to Hames castell straight,
For Summerset off with his guiltie head.
Awaie I will not heare them speake.

Oxf. For my part ile not trouble thee with words. [*Exit* OXFORD.

Sum. Nor I, but stoope with patience to my death. [*Exit* SUM.

Edw. Now Edward what satisfaction canst thou make,
For stirring vp my subiects to rebellion?

Prin. Speahe like a subiects proud ambitious Yorke,
Suppose that I am now my fathers mouth,
Resigne thy chaire, and where I stand kneele thou,
Whilst I propose the selfesame words to thee,
Which traytor thou woudst haus me answere to.

Queen. Oh that thy father had bin so resolu'd:

Glo. That you might still haue kept your
Peticote, and nere haue stolne the
Breech from Lancaster.

Prince. Let Aesop fable in a winters night,
His currish Riddles sorts not with this place.

Glo. By heauen brat Ile plague you for that word.

Queen. I, thou wast borne to be a plague to men.

Glo. For Gods sake take awaie this captiue scold.

Prin. Nay take away this skolding Crookt-backe rather.

Edw. Peace wilfull boy, or I will tame your tongue,

Cla. Vntuterd lad thou art too malepert.

Prin. I know my dutie, you are all vndutifull.
Lasciuious Edward, and thou periurd George,
And thou mishapen Dicke, I tell you all.
I am your better, traytors as you be.

Edw. Take that, the litnes of this railer heere.

Queen. Oh kill me too.

Glo. Marrie and shall.

Edw. Hold Richard hold, for we haue doone too much alreadie.

Glv. Why should she liue to fill the world with words?

Ed. What doth she swound? make meanes for Her recouerie?

Glo. Clarence, excuse me to the king my brother,
I must to London on a serious matter,
Ere you come there, you shall heare more newes.

Cla. About what, prethe tell me?

Glo. The Tower man, the Tower, Ile root them out. [*Exit* GLOSTER.

Queen. Ah Ned, speake to thy mother boy? ah
Thou canst not speake.
Traytors, Tyrants, bloudie Homicides,
They that stabd Cæsar shed no bloud at all,
For he was a man, this in respect a childe,
Whats worse then tyrant that I maie name,
You haue no children Deuils, if you had,
The thought of them would then haue stopt your rage,
But if you euer hope to haue a sonne,
Looke in his youth to haue him so cut off,
As Traitors you haue doone this sweet young prince.

Edw. Awaie, and beare her hence.

Queen. Naie nere beare me hence, dispatch
Me heere, heere sheath thy sword,
Ile pardon thee my death. Wilt thou not?
Then Clarence, doe thou doe it?

Cla. By Heauen I would not doe thee so much ease.

Queen. Good Clarence doe, sweet Clarence kill me too.

Cla. Didst thou not heare me sweare I would not do it?

Queen. I, but thou vsest to forsweare thy selfe,
Twas sinne before, but now tis charitie.
Whears the Diuels butcher, hardfauored Richard,
Richard where art thou? He is not heere,
Murder is his almes deed, petitioners
For bloud he nere put backe.

Edw. Awaie I saie, and take her hence perforce.

Queen. So come to you and yours, as to this prince. [*Ex.*

Edw. Clarence, whithers Gloster gone?

Cla. Marrie my Lord to London, and as I gesse, to
Make a bloudie supper in the Tower.

Edw. He is sudden if a thing come in his head.
Well, discharge the common souldiers with paie
And thankes, and now let vs towards London,
To see our gentle Queene how shee doth fare,
For by this I hope shee hath a sonne for vs.
[*Exeunt Omnes.*

(Act V. Scene VI.)

Enter GLOSTER *to king* HENRY *in the Tower.*

Glo. Good day my Lord. What at your booke so hard?

Hen. I my good Lord. Lord I should saie rather,
Tis sinne to flatter, good was little better.

Good Gloster, and good Diuell, were all alike,
What scene of Death hath Rosius now to act?
Glo. Suspition alwaies haunts a guiltie mind.
Hen. The birde once limde doth feare the fatall bush,
And I the haplesse maile to one poore birde,
Haue now the fatall obiect in mine eie,
Where my poore young was limde, was caught & kild.
Glo. Why, what a foole was that of Creete?
That taught his sonne the office
Of a birde, and yet for all that the poore
Fowle was drownde.
Hen. I Dedalus, my poore sonne Icarus,
Thy father Minos that denide our course,
Thy brother Edward, the sunne that searde his wings,
And thou the enuious gulfe that swallowed him.
Oh better can my brest abide thy daggers point,
Then can mine eares that tragike historie.
Glo. Why dost thou thinke I am an executioner?
Hen. A persecutor I am sure thou art,
And if murdering innoceuts be executions,
Then I know thou art an executioner.
Glo. Thy sonne I kild for his presumption.
Hen. Hadst thou bin kild when first thou didst presume,
Thou hadst not liude to kill a sonne of mine,
And thus I prophesie of thee.
That manie a Widdow for her husbands death,
And many an infants water standing eie,
Widowes for their husbands, children for their fathers,
Shall curse the time that euer thou wert borne.
The owle shrikt at thy birth, an euill signe,
The night Crow cride, aboding lucklesse tune,
Dogs howld and hideous tempests shooke down trees,
The Rauen rookt her on the Chimnies top,
And chattering Pies in dismall discord sung,
Thy mother felt more then a mothers paine,
And yet brought forth lesse then a mothers hope,
To wit: an vndigest created lumpe,
Not like the fruit of such a goodly tree,
Teeth hadst thou in thy head when thou wast borne,
To signifi thou camst to bite the world,
And if the rest be true that I haue heard,
Thou camst into the world [*He stabs him.*
Glo. Die prophet in thy speech, Ile heare
No more, for this amongst the rest, was I ordainde.
Hen. I and for much more slaughter after this.
O God forgiue my sinnes, and pardon thee.
[*He dies.*
Glo. What? will the aspiring bloud of Lancaster
Sinke into the ground, I had thought it would haue mounted,
See how my sword weepes for the poore kings death.
Now maie such purple teares be alwaies shed,
For such as seeke the downefall of our house.
If anie sparke of life remaine in thee.
[*Stab him againe.*
Downe, downe to hell, and saie I sent thee thither.
I that haue neither pittie, loue nor feare.
Indeed twas true that Henry told me of,
For I haue often heard my mother saie,
That I came into the world with my legs forward,
And had I not reason thinke you to make hast,
And seeke their ruines that vsurpt our rights?
The women wept and the midwife cride,
O Iesus blesse vs, he is borne with teeth.
And so I was indeed, which plainelie signifide,
That I should snarle and bite and plaie the dogge.
Then since Heauen hath made my bodie so,
Let hell make crookt my mind to answere it.
I had no father, I am like no father,
I haue no brothers, I am like no brothers,
And this word *Loue* which graybeards tearme diuine,
Be resident in men like one another,
And not in me, I am my selfe alone.
Clarence beware, thou keptst me from the light,
But I will sort a pitchie daie for thee.
For I will buz abroad such prophesies,
As Edward shall be fearefull of his life,
And then to purge his feare, Ile be thy death.
Henry and his sonne are gone, thou Clarence next,
And by one and one I will dispatch the rest,
Counting my selfe but bad, till I be best.
Ile drag thy bodie in another roome,
And triumph Henry in thy daie of doome.
[*Exit.*

(Act V. Scene VII.)

Enter king EDWARD, *Queene* ELIZABETH, *and a Nurse with the young prince, and* CLARENCE, *and* HASTINGS, *and others.*

Edw. Once more we sit in Englands royall throne,
Repurchasde with the bloud of enemies,
What valiant foemen like to Autumnes corne,
Haue we mow'd downe in tops of all their pride?
Three Dukes of Summerset, threefold renowmd
For hardie and vndoubted champions.
Two Cliffords, as the father and the sonne,
And two Northumberlands, two brauer men
Nere spurd their coursers at the trumpets sound.
With them the two rough Beares, Warwike and Montague,
That in their chaines fettered the kinglie Lion,
And made the Forrest tremble when they roard,
Thus haue we swept suspition from our seat,
And made our footstoole of securitie.
Come hither Besse, and let me kisse my boie,
Young Ned, for thee, thine Vncles and my selfe,
Haue in our armors watcht the Winters night,
Marcht all a foote in summers skalding heat,
That thou mightst repossesse the crowne in peace,
And of our labours thou shalt reape the gaine.

Glo. Ile blast his haruest and your head were laid,
For yet I am not lookt on in the world.
This shoulder was ordaind so thicke to heaue,
And heaue it shall some waight or breake my backe,
Worke thou the waie, and thou shalt execute.
Edward. Clarence and Gloster, loue my louelie Queene,
And kisse your princely nephew brothers both.
Cla. The dutie that I owe vnto your, Maiestie,
I seale vpon the rosiate lips of this sweet babe.
Queen. Thankes noble Clarence worthie brother thankes.
Gloster. And that I loue the fruit from whence thou
Sprangst, witnesse the louing kisse I giue the child.
To saie the truth so Iudas kist his maister,
And so he cride all haile, and meant all harme.

Edward. Nowe am I seated as my soule delights,
Hauing my countries peace, and brothers loues.
Cla. What will yeur grace haue done with Margaret,
Ranard her father to the king of France,
Hath pawnd the Cyssels and Ierusalem,
And hither haue they sent it for her ransome.
Edw. Awaie with her, and wafte hir hence to France,
And now what rests but that we spend the time,
With stately Triumphs and mirthfull comicke shewes,
Such as befits the pleasures of the Court.
Sound drums and Trumpets, farewell to sower annoy,
For heere I hope begins our lasting ioie.
[*Exeunt Omnes.*

FINIS.

THIRD PART

OF

KING HENRY VI.

DRAMATIS PERSONÆ.

KING HENRY THE SIXTH.
EDWARD, Prince of Wales, his Son.
LEWIS XI., King of France.
DUKE OF SOMERSET,
DUKE OF EXETER,
EARL OF OXFORD,
EARL OF NORTHUMBERLAND,
EARL OF WESTMORELAND,
LORD CLIFFORD,
} on King Henry's side.
RICHARD PLANTAGENET, Duke of York.
EDWARD, Earl of March, afterwards King Edward IV.
EDMUND, Earl of Rutland,
GEORGE, afterwards Duke of Clarence,
RICHARD, afterwards Duke of Glocester,
} his Sons.
DUKE OF NORFOLK,
MARQUESS OF MONTAGUE,
EARL OF WARWICK,
EARL OF PEMBROKE,
LORD HASTINGS,
LORD STAFFORD,
} of the Duke of York's party.
SIR JOHN MORTIMER,
SIR HUGH MORTIMER,
} Uncles to the Duke of York.
HENRY, Earl of Richmond, a Youth.
LORD RIVERS, Brother to Lady Grey.
SIR WILLIAM STANLEY.
SIR JOHN MONTGOMERY.
SIR JOHN SOMERVILLE.

Tutor to Rutland. Mayor of York. Lieutenant of the Tower. A Nobleman. Two Keepers. A Huntsman. A Son that has killed his Father. A Father that has killed his Son.

QUEEN MARGARET.
LADY GREY, afterwards Queen to Edward IV.
BONA, Sister to the French Queen.

Soldiers, and other Attendants on King Henry and King Edward, Messengers, Watchmen, etc.

SCENE, during part of the Third Act, in France; during the rest of the Play, in England.[1]

[1]) Das Personenverzeichniss ist zuerst von Rowe seiner Ausgabe (1709) hinzugefügt.

ACT I.

SCENE I.

London. The Parliament-House.

Drums. Some Soldiers of York's *party break in. Then enter the Duke of* York, Edward, Richard, Norfolk, Montague, Warwick, *and Others, with white roses in their hats.* [2]

War. I wonder how the king escap'd our hands.

York. While we pursued the horsemen of the north,
He slily stole away, and left his men:
Whereat the great lord of Northumberland,
Whose warlike ears could never brook retreat, [3]
Cheer'd up the drooping army; and himself,
Lord Clifford, and lord Stafford, all a-breast,
Charg'd our main battle's front, and, breaking in,
Were by the swords of common soldiers slain. [4]

Edw. Lord Stafford's father, duke of Buckingham,
Is either slain or wounded dangerous:
I cleft his beaver with a downright blow;
That this is true, father, behold his blood. [*Showing his bloody sword.*

Mont. And, brother, here 's the earl of Wiltshire's blood,
[*To* York *showing his.*
Whom I encounter'd as the battles join'd.

Rich. Speak thou for me, and tell them what I did.
[*Throwing down the Duke of* Somerset's *head.* [5]

York. Richard hath best deserv'd of all my sons. —
But, [6] is your grace dead, my lord of Somerset?

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2) Diese Bühnenweisung ist in ihren Details von den Hggn. theilweise aus den Qs. entlehnt; die Fol. fasst sich ganz kurz darin.

3) Der kriegerische Northumberland konnte es nie ertragen, wenn man zu ihm von einem Rückzug sprach.

4) Sh. vergass hier, dass nach seiner Darstellung in K. Henry VI., Second Part, Clifford durch das Schwert York's, der hier redet, gefallen war, und folgte hier dem Berichte des Chronisten, von dem er an jener andern Stelle abgewichen war.

5) Diese Bühnenweisung, welche zum Verständniss der Worte Richard's unentbehrlich ist, fehlt in den alten Ausgg. und ist erst von den spätern Hggn. hinzugefügt worden.

6) So die Fol. Malone entlehnte dafür *What* aus den Qs.

Norf. Such hope [7] have all the line of John of Gaunt!
Rich. Thus do I hope to shake king Henry's head.
War. And so do I. — Victorious prince of York,
Before I see thee seated in that throne,
Which now the house of Lancaster usurps,
I vow by heaven these eyes shall never close:
This is the palace of the fearful king, [8]
And this the regal seat: possess it, York;
For this is thine, and not king Henry's heirs'.
York. Assist me then, sweet Warwick, and I will;
For hither we have broken in by force. [9]
Norf. We 'll all assist you: he that flies shall die.
York. Thanks, gentle Norfolk. — Stay by me, my lords: —
And, soldiers, stay, and lodge by me this night.
War. And when the king comes, offer him no violence,
Unless he seek to thrust you out by force. [*They retire.* [10]
York. The queen this day here holds her parliament,
But little thinks we shall be of her council.
By words or blows here let us win our right.
Rich. Arm'd as we are, let 's stay within this house.
War. The bloody parliament shall this be call'd,
Unless Plantagenet, duke of York, be king,
And bashful Henry depos'd, whose cowardice
Hath made us by-words to our enemies.
York. Then leave me not, my lords; be resolute;
I mean to take possession of my right.
War. Neither the king, nor he that loves him best,
The proudest he [11] that holds up Lancaster,
Dares stir a wing, if Warwick shake his bells. [12]
I 'll plant Plantagenet, [13] root him up who dares. —
Resolve thee, Richard; claim the English crown.
[WARWICK *leads* YORK *to the throne, who seats himself.*

---

7) *hope* steht ironisch: solch ein Ausgang, solch eine Aussicht, wie dem Somerset, möge dem ganzen Geschlecht der Lancasters bevorstehen.

8) Der Palast, den der König Heinrich in seiner Furcht geräumt hatte. — Demnach müsste der Palast des Königs und das Parlamentshaus als identisch gelten, was jedoch nicht übereinstimmt mit Heinrich's späteren Worten: *And I, with grief and sorrow to the court.*

9) Wie wir mit Gewalt hier eingedrungen sind, werden wir des Beistandes bedürfen, um uns zu behaupten.

10) Die Fol. hat *They go up*, d. h. sie begeben sich auf den im Hintergrunde der Sh.-schen Bühne befindlichen Balkon.

11) *he* substantivisch = Mann, wie *she* = Frau, von Sh. öfter gebraucht.

12) Das Bild ist von der Falkenjagd entlehnt, wo kein Vogel emporzufliegen wagt, wenn ein Jagdfalke, wie Warwick, nur die Glöckchen, die er am Halse trägt, schüttelt.

13) Wortspiel zwischen *to plant* und *Plantagenet*.

Flourish. Enter King HENRY, CLIFFORD, NORTHUMBERLAND, WESTMORELAND, EXETER, *and Others, with red roses in their hats.* [14]

K. Hen. My lords, look where the sturdy rebel sits,
Even in the chair of state! belike, he means,
Back'd by the power of Warwick, that false peer,
To aspire unto the crown, and reign as king. —
Earl of Northumberland, he slew thy father; —
And thine, lord Clifford, and you both have vow'd revenge
On him, his sons, his favourites, and his friends.

North. If I be not, heavens be reveng'd on me! [15]

Clif. The hope thereof makes Clifford mourn in steel.

West. What! shall we suffer this? let 's pluck him down:
My heart for anger burns, I cannot brook it

K. Hen. Be patient, gentle earl of Westmoreland.

Clif. Patience is for poltroons, [16] such as he:
He durst not sit there, had your father liv'd.
My gracious lord, here in the parliament
Let us assail the family of York.

North. Well hast thou spoken, cousin: be it so.

K. Hen. Ah! know you not, the city favours them,
And they have troops of soldiers at their beck?

Exe. But when the duke is slain, they 'll quickly fly. [17]

K. Hen. Far be the thought of this from Henry's heart,
To make a shambles of the parliament-house!
Cousin of Exeter, frowns, words, and threats,
Shall be the war that Henry means to use. [*They advance to the Duke.*
Thou factious duke of York, descend my throne,
And kneel for grace and mercy at my feet;
I am thy sovereign.

York. I am thine. [18]

Exe. For shame! come down: he made thee duke of York.

York. 'T was my inheritance, as the earldom was. [19]

Exe. Thy father was a traitor to the crown.

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14) Auch diese Bühnenweisung ist aus den Qs. zum Theil entlehnt.

15) *to be revenged* = seine Rache erhalten. Wenn ich nicht an ihm mich räche, mag sich der Himmel an mir rächen wegen des Gelübdes, das ich dann brechen würde.

16) Die Fol. schreibt das bei Sh. nur hier vorkommende Wort *Poultroones*, die Qs. *pultrounes*, also wahrscheinlich dreisylbig, mit dem Ton auf der zweiten Sylbe. — Manche Hgg. fügen mit der zweiten Fol. von 1632 ein *and* vor *such* ein.

17) Diese Zeile ertheilen nur die Qs. dem Exeter zu, dem sie offenbar gehört. Die Fol. legt sie fälschlich dem Westmoreland bei.

18) Malone entlehnte willkührlich und matt aus den Qs.: *Thou art deceiv'd, I am thine.*

19) Wie ich von mütterlicher Seite durch Erbschaft Graf von March bin, so habe ich das Herzogthum York nicht einer Ernennung durch den König Heinrich, sondern der Vererbung von väterlicher Seite zu danken. — Die Qs. haben dafür *as the kingdom is.*

War. Exeter, thou art a traitor to the crown,
In following this usurping Henry. [20]

Clif. Whom should he follow but his natural king?

War. True, Clifford; and that 's [21] Richard, duke of York.

K. Hen. And shall I stand, and thou sit in my throne?

York. It must and shall be so. Content thyself.

War. Be duke of Lancaster: let him be king.

West. He is both king and duke of Lancaster;
And that the lord of Westmoreland shall maintain.

War. And Warwick shall disprove it. You forget,
That we are those which chas'd you from the field,
And slew your fathers, [22] and with colours spread
March'd through the city to the palace gates.

North. Yes, Warwick, I remember it to my grief;
And, by his soul, thou and thy house shall rue it.

West. Plantagenet, of thee, and these thy sons,
Thy kinsmen, and thy friends, I 'll have more lives,
Than drops of blood were in my father's veins.

Clif. Urge it no more; lest that instead of words
I send thee, Warwick, such a messenger,
As shall revenge his death before I stir.

War. Poor Clifford! how I scorn his worthless threats.

York. Will you, we show our title to the crown?
If not, our swords shall plead it in the field.

K. Hen. What title hast thou, traitor, to the crown?
Thy father [23] was, as thou art, duke of York;
Thy grandfather, Roger Mortimer, earl of March.
I am the son of Henry [24] the fifth,
Who made the Dauphin and the French to stoop,
And seiz'd upon their towns and provinces.

War. Talk not of France, sith [25] thou hast lost it all.

K. Hen. The lord protector lost it, and not I:
When I was crown'd, I was but nine months old.

Rich. You are old enough now, and yet, methinks, you lose.
Father, tear the crown from the usurper's head.

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20) *Henry* ist hier, wie an verschiedenen Stellen der beiden vorhergehenden Dramen dreisylbig *(Hennery)* zu lesen.

21) Das in der ersten Fol. zufällig ausgefallene *and* ergänzt in Uebereinstimmung mit den Qs. die zweite Fol. — Collier liest dagegen *that is* für *that 's*.

22) Mit *your fathers* sind die Väter Northumberland's und Clifford's gemeint. — Northumberland in seiner Antwort meint dann mit *his soul* seinen Vater.

23) So die Qs. — Den Druckfehler der Fol. *My father* verbesserte zuerst Rowe. — Malone bemerkt dazu, dass York's Vater nicht Herzog von York, sondern Graf von Cambridge war.

24) Vgl. oben Anm. 20.

25) Das veraltende *sith* für *since* kommt vorzugsweise in Sh.'s Jugenddramen vor.

Edw. Sweet father, do so: set it on your head.
Mont. Good brother, [*To* York.] as thou lov'st and honour'st arms,
Let 's fight it out, and not stand cavilling thus.
Rich. Sound drums and trumpets, and the king will fly.
York. Sons, peace!
K. Hen. Peace thou, and give king Henry leave to speak.
War. Plantagenet shall speak first: hear him, lords;
And be you silent and attentive too,
For he that interrupts him shall not live.
K. Hen. Think'st thou, that I will leave my kingly throne,
Wherein my grandsire and my father sat?
No: first shall war unpeople this my realm;
Ay, and their [26] colours — often borne in France,
And now in England, to our heart's great sorrow, —
Shall be my winding-sheet. — Why faint you, lords?
My title 's good, and better far than his.
War. Prove it, Henry, and thou shalt be king.
K. Hen. Henry the fourth by conquest got the crown.
York. 'T was by rebellion against his king.
K. Hen. I know not what to say: my title 's weak. — [*Aside.*
Tell me, may not a king adopt an heir?
York. What then?
K. Hen. An if he may, then am I lawful king;
For Richard, in the view of many lords,
Resign'd the crown to Henry the fourth,
Whose heir my father was, and I am his.
York. He rose against him, being his sovereign,
And made him to resign his crown perforce.
War. Suppose, my lords, he did it unconstrain'd,
Think you, 't were prejudicial to his crown? [27]
Exe. No; for he could not so resign his crown,
But that the next heir should succeed and reign.
K. Hen. Art thou against us, duke of Exeter?
Exe. His is the right, and therefore pardon me.
York. Why whisper you, my lords, and answer not?
Exe. My conscience tells me he is lawful king.
K. Hen. All will revolt from me, and turn to him.
North. Plantagenet, for all the claim thou lay'st,
Think not, that Henry shall be so depos'd.
War. Depos'd he shall be in despite of all.

---

26) *their* bezieht sich auf *my grandsire* und *my father*.

27) Glaubt Ihr, dass es das wahre Erbrecht der Krone beeinträchtigt hätte, wenn Richard II. freiwillig ihr entsagt hätte zu Gunsten eines nicht zur Erbfolge berufenen Adoptiverben? — Diesem Adoptiverben ist dann im Folgenden *next heir* = der nächste angestammte Erbe, entgegengesetzt.

North. Thou art deceiv'd: 't is not thy southern power,
Of Essex, Norfolk, Suffolk, nor of Kent, —
Which makes thee thus presumptuous and proud, —
Can set the duke up in despite of me.

Clif. King Henry, be thy title right or wrong,
Lord Clifford vows to fight in thy defence:
May that ground [28] gape, and swallow me alive,
Where I shall kneel to him that slew my father!

K. Hen. O Clifford, how thy words revive my heart!

York. Henry of Lancaster, resign thy crown. [29]
What mutter you, or what conspire you, lords?

War. Do right unto this princely duke of York,
Or I will fill the house with armed men,
And o'er the chair of state, where now he sits,
Write up his title with usurping blood. [30]

[*He stamps, and the Soldiers show themselves.*

K. Hen. My lord of Warwick, hear but one word. [31]
Let me for this my life-time reign as king.

York. Confirm the crown to me, and to mine heirs,
And thou shalt reign in quiet while thou liv'st.

K. Hen. I am content: Richard Plantagenet,
Enjoy the kingdom after my decease.

Clif. What wrong is this unto the prince your son!

War. What good is this to England, and himself! [32]

West. Base, fearful, and despairing Henry!

Clif. How hast thou injur'd both thyself and us!

West. I cannot stay to hear these articles. [33]

North. Nor I.

Clif. Come, cousin, let us tell the queen these news.

West. Farewell, faint-hearted and degenerate king,
In whose cold blood no spark of honour bides.

North. Be thou a prey unto the house of York,
And die in bands for this unmanly deed!

Clif. In dreadful war may'st thou be overcome,
Or live in peace, abandon'd, and despis'd!

[*Exeunt* NORTHUMBERLAND, CLIFFORD, *and* WESTMORELAND.

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28) *that ground* bezieht sich auf das folgende *where*: der Boden, auf den ich niederkniee.

29) *thy crown* = die Krone, die Du jetzt noch trägst. — Derselbe Vers steht in den Qs.

30) *usurping blood* = das Blut des Usurpators, das Blut Heinrich's. — Die folgende Bühnenweisung findet sich schon in der Fol.

31) So die beiden ersten Folioausgg. Die beiden spätern vervollständigen den Vers mit *hear me but one word.*

32) scil. *to Henry himself.*

33) Westmoreland kann es nicht über sich gewinnen, die Bedingungen anzuhören, unter denen Heinrich seine Krone auf York übertragen will.

War. Turn this way, Henry, and regard them not.
Exe. They seek revenge,[34] and therefore will not yield.
K. Hen. Ah, Exeter!
War. Why should you sigh, my lord?
K. Hen. Not for myself, lord Warwick, but my son,
Whom I unnaturally shall disinherit.
But be it as it may, I here entail
The crown to thee, and to thine heirs for ever;
Conditionally, that here thou take an oath
To cease this civil war, and, whilst I live,
To honour me as thy king and sovereign;
And neither by treason, nor hostility,[35]
To seek to put me down, and reign thyself.
York. This oath I willingly take, and will perform.
[*Coming from the throne.*
War. Long live king Henry! — Plantagenet, embrace him.
K. Hen. And long live thou, and these thy forward sons!
York. Now York and Lancaster are reconcil'd.
Exe. Accurs'd be he that seeks to make them foes!
[*Sennet. The Lords come forward.*
York. Farewell, my gracious lord: I 'll to my castle.[36]
War. And I 'll keep London with my soldiers.
Norf. And I to Norfolk with my followers.
Mont. And I unto the sea from whence I came.
[*Exeunt* York, *and his Sons,* Warwick, Norfolk, Montague, *Soldiers, and Attendants.*
K. Hen. And I, with grief and sorrow, to the court.

Enter Queen Margaret *and the Prince of* Wales.

Exe. Here comes the queen, whose looks bewray[37] her anger:
I 'll steal away.
K. Hen. Exeter, so will I. [*Going.*
Q. Mar. Nay, go not from me; I will follow thee.
K. Hen. Be patient, gentle queen, and I will stay.
Q. Mar. Who can be patient in such extremes?
Ah, wretched man! 'would I had died a maid,
And never seen thee, never borne thee son,
Seeing thou hast prov'd so unnatural a father!
Hath he deserv'd to lose his birthright thus?
Hadst thou but lov'd him half so well as I,
Or felt that pain which I did for him once,

---

34) Rache wegen der Niederlage, die ihre Partei erlitten hat.
35) *treason* = heimliche Anschläge, *hostility* = offene Feindseligkeit.
36) Er meint sein Schloss Sandal Castle in Yorkshire.
37) *to bewray* = verrathen, enthüllen.

Or nourish'd him, as I did with my blood,
Thou wouldst have left thy dearest heart-blood there,
Rather than have made that savage duke thine heir,
And disinherited thine only son.

Prince. Father, you cannot disinherit me.
If you be king, why should not I succeed?

K. Hen. Pardon me, Margaret; — pardon me, sweet son: —
The earl of Warwick and the duke enforc'd me.

Q. Mar. Enforc'd thee! art thou king, and wilt be forc'd?
I shame to hear thee speak. Ah, timorous wretch!
Thou hast undone thyself, thy son, and me,
And given unto the house of York such head,
As thou shalt reign but by their sufferance.
To entail him and his heirs unto the crown [38]
What is it, but to make thy sepulchre,
And creep into it far before thy time?
Warwick is chancellor, and the lord of Calais;
Stern Faulconbridge commands the narrow seas; [39]
The duke is made protector of the realm;
And yet shalt thou be safe? such safety finds
The trembling lamb, environed with wolves.
Had I been there, which am a silly woman,
The soldiers should have toss'd me on their pikes,
Before I would have granted to that act;
But thou preferr'st thy life before thine honour:
And seeing thou dost, I here divorce myself,
Both from thy table, Henry, and thy bed,
Until that act of parliament be repeal'd,
Whereby my son is disinherited.
The northern lords, that have forsworn thy colours,
Will follow mine, if once they see them spread;
And spread they shall be, to thy foul disgrace,
And utter ruin of the house of York.
Thus do I leave thee. — Come, son, let 's away:
Our army is ready; come, we 'll after them.

K. Hen. Stay, gentle Margaret, and hear me speak.

Q. Mar. Thou hast spoke too much already: [40] get thee gone.

K. Hen. Gentle son Edward, thou wilt stay with me?

Q. Mar. Ay, to be murder'd by his enemies.

---

38) *to entail* construirte Sh. vorher auf die gewöhnliche Weise: *I here entail the crown to thee.*

39) Thomas Nevil, ein Bastard des Lord Faulconbridge war von Warwick zum Viceadmiral ernannt mit dem Auftrag, in der Meerenge zwischen Calais und Dover Wacht zu halten, dass keine Anhänger Heinrich's von Frankreich nach England hinüberkämen. — So in Marlowe's King Edward II.: *The haughty Dane commands the narrow seas.*

40) Er hatte zu viel gesprochen in der mündlichen Verhandlung mit York.

Prince. When I return with victory from the field, [41]
I 'll see your grace; till then, I 'll follow her.
Q. Mar. Come, son, away! we may not linger thus.
[*Exeunt Queen* MARGARET, *and the Prince.*
K. Hen. Poor queen! how love to me, and to her son,
Hath made her break out into terms of rage.
Reveng'd may she be on that hateful duke,
Whose haughty spirit, winged with desire,
Will cost [42] my crown, and, like an empty eagle,
Tire [43] on the flesh of me and of my son!
The loss of those three lords [44] torments my heart:
I 'll write unto them, and entreat them fair. —
Come, cousin; you shall be the messenger.
Exe. And I, I hope, shall reconcile them all. [*Exeunt.*

SCENE II.

A Room in Sandal Castle, [1] near Wakefield.

Enter EDWARD, RICHARD, *and* MONTAGUE.

Rich. Brother, though I be youngest, give me leave.
Edw. No, I can better play the orator. [2]
Mont. But I have reasons strong and forcible.

Enter YORK.

York. Why, how now, sons and brother, [3] at a strife?
What is your quarrel? how began it first?
Edw. No quarrel, but a slight contention. [4]
York. About what?
Rich. About that which concerns your grace, and us;
The crown of England, father, which is yours.
York. Mine, boy? not till king Henry be dead.

---

41) So die Qs. und die späteren Folioausgg. Die erste Fol. hat *to the field.*

42) dessen Uebermuth mir die Krone kosten, mich der Krone berauben wird. — Manche Hgg. adoptiren für *cost* Warburton's Emendation *coast* = streifen an Etwas, sich zur Seite halten von Etwas.

43) *to tire,* vom Raubvogel gebraucht, bezeichnet die gierige Art, wie ein solcher seine Beute zerzaust und zerreisst, ehe er sie verschlingt. So in Venus and Adonis: *Like as an empty eagle, sharp by fast || Tires with beak on feathers, flesh and bone.*

44) d. h. Northumberland, Westmoreland und Clifford, die im Zorn von ihm geschieden waren.

1) Vgl. A. 1, Sc. 1, Anm. 36.

2) So in K. Henry VI. First Part (A. 4, Sc. 1) *the king || Prettily, methought, did play the orator.*

3) *brother* im uneigentlichem Sinne hier für *brother-in-law,* da Sh. den Montague, wenn auch fälschlich, für einen Schwager York's hielt.

4) Manche Hgg. adoptiren dafür aus den Qs. *a sweet contention,* das Theobald sehr gezwungen so deutet: *the argument of their dispute was upon a grateful topic.*

Rich. Your right depends not on his life, or death.
Edw. Now you are heir, therefore enjoy it now:
By giving the house of Lancaster leave to breathe,
It will outrun you, father, in the end.
York. I took an oath that he should quietly reign.
Edw. But for a kingdom any oath may be broken:
I would break a thousand oaths to reign one year.
Rich. No; God forbid, your grace should be forsworn.
York. I shall be, if I claim by open war. [5]
Rich. I 'll prove the contrary, if you 'll hear me speak.
York. Thou canst not, son: it is impossible.
Rich. An oath is of no moment, being not took
Before a true and lawful magistrate,
That hath authority over him that swears:
Henry had none, but did usurp the place;
Then, seeing 't was he that made you to depose, [6]
Your oath, my lord, is vain and frivolous.
Therefore, to arms. And, father, do but think,
How sweet a thing it is to wear a crown,
Within whose circuit is Elysium,
And all that poets feign of bliss and joy.
Why do we linger thus? I cannot rest,
Until the white rose, that I wear, be dyed
Even in the lukewarm blood of Henry's heart.
York. Richard, enough: I will be king, or die. —
Brother, thou shalt to London presently,
And whet on Warwick to this enterprise. —
Thou, Richard, shalt to the duke of Norfolk,
And tell him privily of our intent. —
You, Edward, shall unto my lord Cobham,
With whom the Kentishmen will willingly rise:
In them I trust; for they are soldiers,
Witty, [7] courteous, liberal, full of spirit. —
While you are thus employ'd, what resteth more,
But that I seek occasion how to rise,
And yet the king not privy to my drift, [8]
Nor any of the house of Lancaster?

---

5) wenn ich mit offenbaren Feindseligkeiten Ansprüche auf die Krone erhebe.
6) da es sich zeigt, dass Er es war, der Euch den Eid leisten liess.
7) *witty* = klug, gewitzt. — Manche Hgg. lesen *witty and courteous* zur Verbesserung des Verses, doch ist wohl eher *courteous* dreisylbig.
8) als dass ich eine Gelegenheit zum Aufstande suche, ohne dass doch der König von meiner Absicht etwas erfahre.

Enter a Messenger. [9]

But, stay. — What news? Why com'st thou in such post? [10]

Mess. The queen, with all the northern earls and lords,
Intend here to besiege you in your castle.
She is hard by with twenty thousand men,
And therefore fortify your hold, [11] my lord.

York. Ay, with my sword. What! think'st thou, that we fear them? —
Edward and Richard, you shall stay with me:
My brother Montague shall post to London.
Let noble Warwick, Cobham, and the rest,
Whom we have left protectors of the king,
With powerful policy strengthen themselves,
And trust not simple Henry, nor his oaths.

Mont. Brother, I go; I 'll win them, fear it not:
And thus most humbly I do take my leave. [*Exit.*

Enter Sir John *and Sir* Hugh Mortimer. [12]

York. Sir John, and Sir Hugh Mortimer, mine uncles,
You are come to Sandal in a happy hour;
The army of the queen mean to besiege us.

Sir John. She shall not need, we 'll meet her in the field.

York. What, with five thousand men?

Rich. Ay, with five hundred, father, for a need.
A woman 's general; what should we fear? [13] [*A march afar off.*

Edw. I hear their drums: let 's set our men in order,
And issue forth, and bid them battle straight.

York. Five men to twenty! — though the odds be great,
I doubt not, uncle, of our victory.
Many a battle have I won in France,
Whenas [14] the enemy hath been ten to one:
Why should I not now have the like success? [*Alarum. Exeunt.*

---

9) So die Qs. Die Fol. hat *Enter Gabriel*, wahrscheinlich der Name des Schauspielers, der die Rolle des Boten übernahm.

10) *post* steht für das gewöhnliche *post-haste.*

11) *hold* = Veste, fester Platz. So in K. Henry IV. Second Part (Ind.) *this worm-eaten hold of ragged stone.* — York will aber sein Schloss nicht weiter befestigen, als dass er es mit seinem Schwerte vertheidigt.

12) *Enter Mortimer and his Brother* in der Fol.

13) Wenn ein Weib die Feinde anführt, so haben wir nichts zu fürchten.

14) *whenas* für *when.*

SCENE III.

Plains near Sandal Castle.

Alarums: Excursions. Enter RUTLAND, *and his Tutor.*

Rut. Ah! whither shall I fly to 'scape their hands?
Ah, tutor! look, where bloody Clifford comes.

Enter CLIFFORD, *and Soldiers.*

Clif. Chaplain,[1] away: thy priesthood saves thy life.
As for the brat of this accursed duke,
Whose[2] father slew my father, he shall die.

Tut. And I, my lord, will bear him company.

Clif. Soldiers, away with him.

Tut. Ah, Clifford! murder not this innocent child,
Lest thou be hated both of God and man. [*Exit, forced off by Soldiers.*

Clif. How now! is he dead already? Or is it fear
That makes him close his eyes? — I 'll open them.

Rut. So looks the pent-up lion o'er the wretch
That trembles under his devouring paws:[3]
And so he walks, insulting o'er his prey,
And so he comes to rend his limbs asunder. —
Ah, gentle Clifford! kill me with thy sword,
And not with such a cruel threatening look.
Sweet Clifford! hear me speak before I die:
I am too mean a subject for thy wrath;
Be thou reveng'd on men,[4] and let me live.

Clif. In vain thou speak'st, poor boy: my father's blood
Hath stopp'd the passage where thy words should enter.

Rut. Then let my father's blood open it again:
He is a man, and, Clifford, cope with him.

Clif. Had I thy brethren here, their lives and thine
Were not revenge sufficient for me.
No, if I digg'd up thy forefathers' graves,
And hung their rotten coffins up in chains,
It could not slake mine ire, nor ease my heart.
The sight of any of the house of York

---

1) Rutland's Erzieher war nach der Chronik ein Priester Namens Sir Robert Aspall.

2) *whose* bezieht sich auf *this brat*, eine schmähende Bezeichnung des jungen Rutland.

3) Der Löwe, eingesperrt und ausgehungert, blickt so drohend den Armensünder an, der ihm vorgeworfen wird. — Wäre die Anwendung von *devouring* auf *paws*, so dass die zugreifenden Tatzen gleichsam als die verschlingenden gefasst werden, nicht so sehr in Sh.'s kühner Manier, so liesse sich für *paws* etwa *jaws* vermuthen, wie in K. Henry IV. First Part (A. 3, Sc. 2) *against the lion's armed jaws.*

4) *men* = Männer, im Gegensatz zu Kindern, wie Rutland.

Is as a fury [5] to torment my soul;
And till I root out their accursed line,
And leave not one alive, I live in hell.
Therefore — [6]

Rut. O! let me pray before I take my death. —
To thee I pray: sweet Clifford, pity me!

Clif. Such pity as my rapier's point affords.

Rut. I never did thee harm: why wilt thou slay me?

Clif. Thy father hath. [7]

Rut. But 't was ere I was born.
Thou hast one son, for his sake pity me,
Lest, in revenge thereof, sith God is just,
He be as miserably slain as I.
Ah! let me live in prison all my days,
And when I give occasion of offence,
Then let me die, for now thou hast no cause.

Clif. No cause?
Thy father slew my father: therefore, die. [CLIFFORD *stabs him.*

Rut. *Dii faciant, laudis summa sit ista tuæ!* [8] [*Dies.*

Clif. Plantagenet! I come, Plantagenet!
And this thy son's blood, cleaving to my blade,
Shall rust upon my weapon, till thy blood,
Congeal'd with this, do make me wipe off both. [*Exit.*

SCENE IV.

The Same.

Alarum. Enter YORK.

York. The army of the queen hath got the field:
My uncles [1] both are slain in rescuing me;
And all my followers to the eager foe
Turn back, and fly like ships before the wind,
Or lambs pursu'd by hunger-starved wolves.
My sons — God knows, what hath bechanced them,
But this I know, — they have demean'd themselves
Like men born to renown, by life, or death.
Three times did Richard make a lane to me, [2]

---

5) *fury* ist hier persönlich = Furie, Rachegöttin, welche die abgeschiedenen Seelen in der Unterwelt quält.

6) Einige Hgg. fügen hier die Bühnenweisung *lifting his hand* hinzu.

7) scil. *hath done harm to me.*

8) Ein aus Ovid's Episteln entlehnter Pentameter, den Sh. wahrscheinlich irgendwo citirt fand.

1) d. h. *Sir John* und *Sir Hugh Mortimer.* — Vgl. A. 1, Sc. 2, Anm. 12.

2) Sein Sohn Richard hatte sich dreimal durch das Schlachtgedränge mit dem Schwert einen Weg zu seinem Vater gebahnt.

And thrice cried, — „Courage, father! fight it out!“
And full as oft came Edward to my side,
With purple faulchion, painted to the hilt
In blood of those that had encounter'd him:
And when the hardiest warriors did retire,
Richard cried, — „Charge! and give no foot of ground!“
And cried, — „A crown, or else a glorious tomb!
A sceptre, or an earthly sepulchre!“ [3]
With this, we charg'd again; but, out, alas!
We bodg'd [4] again: as I have seen a swan
With bootless labour swim against the tide,
And spend her strength with over-matching waves. [*A short alarum within.*
Ah, hark! the fatal followers do pursue;
And I am faint, and cannot fly their fury;
And were I strong, I would not shun their fury.
The sands are number'd, that make up my life; [5]
Here must I stay, and here my life must end.

Enter Queen MARGARET, CLIFFORD, NORTHUMBERLAND, *and Soldiers.*

Come, bloody Clifford, — rough Northumberland, —
I dare your quenchless fury to more rage.
I am your butt, and I abide your shot.

North. Yield to our mercy, proud Plantagenet.

Clif. Ay, to such mercy, as his ruthless arm
With downright payment show'd unto my father.
Now Phaeton hath tumbled from his car,
And made an evening at the noontide prick. [6]

York. My ashes, as the phoenix, may bring forth
A bird that will revenge upon you all;
And in that hope I throw mine eyes to heaven,
Scorning whate'er you can afflict me with.
Why come you not? — what! multitudes, and fear?

Clif. So cowards fight when they can fly no further;
So doves do peck the falcon's piercing talons; [7]

---

3) *earthly sepulchre* = ein Grab in der Erde.

4) *to bodge* halten Einige für gleichbedeutend mit *to botch* = Flickwerk machen, stümpern, wie bei Sh.'s Zeitgenossen *bodgery* für *botchery* vorkommt; Andere fassen *to bodge* wie *to budge* = weichen, sich vom Flecke bewegen. Letztere Erklärung ist die wahrscheinlichere.

5) Die Sandkörner in dem Stundenglas seines Lebens sind bald abgelaufen, lassen sich schon zählen. So in K. Henry VI. First Part (A. 4, Sc. 2) *ere the glass that now begins to run || Finish the process of his sandy hour.*

6) Clifford vergleicht das nahende gewaltsame und vorzeitige Ende York's mit dem Sturze des Phaeton aus dem Sonnenwagen seines Vaters, wodurch ein Abend herbeigeführt wurde zu einer Zeit, als der Zeiger der Uhr noch auf Mittag stand.

7) So in Antony and Cleopatra (A. 3, Sc. 11) *the dove will peck the estridge.*

So desperate thieves, all hopeless of their lives,
Breathe out invectives 'gainst the officers.

York. O, Clifford! but bethink thee once again,
And in thy thought o'er-run my former time;
And, if thou canst for blushing, view this face,
And bite thy tongue, that slanders him with cowardice
Whose frown hath made thee faint and fly ere this.

Clif. I will not bandy with thee word for word,
But buckle with thee blows, twice two for one. [*Draws.*

Q. Mar. Hold, valiant Clifford! for a thousand causes
I would prolong awhile the traitor's life. —
Wrath makes him deaf: [8] speak thou, Northumberland.

North. Hold, Clifford! do not honour him so much
To prick thy finger, though to wound his heart. [9]
What valour were it, when a cur doth grin,
For one to thrust his hand between his teeth,
When he might spurn him with his foot away?
It is war's prize [10] to take all vantages,
And ten to one is no impeach of valour. [11]

[*They lay hands on* York, *who struggles.*

Clif. Ay, ay: so strives the woodcock with the gin.

North. So doth the coney struggle in the net.

[York *is taken prisoner.*

York. So triumph thieves upon their conquer'd booty;
So true men [12] yield, with robbers so o'er-match'd.

North. What would your grace have done unto him now?

Q. Mar. Brave warriors, Clifford and Northumberland,
Come, make him stand upon this molehill here,
That raught [13] at mountains with outstretched arms,
Yet parted but the shadow with his hand. —
What! was it you, that would be England's king?

---

8) Clifford in seiner Wuth hört nicht auf Margarethen's Worte, und fährt fort mit dem Schwert auf York einzudringen.

9) geschähe es auch um seinem Herzen den Todesstoss zu versetzen.

10) *prize* erklärt Johnson = gute Beute: im Kriege gilt es als gute Beute, alle Vortheile wahrzunehmen; M. Mason dagegen fasst *prize* = Schätzung: es ist eine Schätzung, die im Kriege gilt, dass man alle Vortheile wahrnimmt.

11) *impeach* = Beeinträchtigung. Mit zehn gegen Einen loszugehen, thut im Kriege der Tapferkeit keinen Abbruch. — Die folgende Bühnenweisung ist modern; die Qs. haben nur *Fight and take him.*

12) *true men* = ehrliche Leute, bei Sh. der gewöhnliche Gegensatz zu *thieves* = Diebe oder Räuber.

13) *raught*, die veraltete Form des Präteritums und Particips von *to reach* = die Hand ausstrecken, recken.

Was 't you that revell'd in our parliament,
And made a preachment [14] of your high descent?
Where are your mess [15] of sons to back you now?
The wanton Edward, and the lusty George?
And where 's that valiant croock-back prodigy, [16]
Dicky your boy, that, with his grumbling voice,
Was wont to cheer his dad in mutinies?
Or, with the rest, where is your darling Rutland?
Look, York: I stain'd this napkin [17] with the blood
That valiant Clifford with his rapier's point
Made issue from the bosom of the boy;
And if [18] thine eyes can water for his death,
I give thee this to dry thy cheeks withal.
Alas, poor York! but that I hate thee deadly,
I should lament thy miserable state,
I pr'ythee, grieve, to make me merry, York:
What, hath thy fiery heart so parch'd thine entrails,
That not a tear can fall for Rutland's death?
Why art thou patient, man? thou shouldst be mad;
And I, to make thee mad, do mock thee thus.
Stamp, rave, and fret, that I may sing and dance. [19]
Thou wouldst be fee'd, I see, to make me sport;
York cannot speak, unless he wear a crown. —
A crown for York! — and, lords, bow low to him. —
Hold you his hands, whilst I do set it on. —
[*Putting a paper crown on his head.* [20]
Ay, marry, Sir, now looks he like a king.
Ay, this is he that took king Henry's chair;
And this is he was his adopted heir. —
But how is it, that great Plantagenet
Is crown'd so soon, and broke his solemn oath?
As I bethink me, you should not be king,
Till our king Henry had shook hands with death.

---

14) *preachment*, in verächtlichem Sinn = pomphafte Rede.

15) *mess*, eigentlich = Tischgesellschaft, hier höhnisch = Sippschaft.

16) *prodigy* = Phänomen von übler Vorbedeutung, geht hier auf die körperliche Missbildung des buckligen Richards, der hier familiär *Dicky* genannt wird. — Damit in Uebereinstimmung steht gleich darauf das von Thieren gebräuchliche *dad* für *father*.

17) *napkin* = Taschentuch.

18) Das *And if* der Fol. ist vielleicht auch hier, wie an so manchen andern Stellen *An if* zu lesen.

19) Diese Zeile folgt in den Qs. unmittelbar auf die vorhergehende *I pr'ythee, grieve, to make me merry, York,* und Malone adoptirt diese Anordnung, indem er ohne Grund von der Fol. abweicht.

20) Diese Bühnenweisung rührt von Rowe her.

And will you pale your head in Henry's glory, [21]
And rob his temples of the diadem,
Now in his life, against your holy oath?
O! 't is a fault too, too unpardonable. —
Off with the crown; and, with the crown, his head!
And whilst we breathe take time to do him dead. [22]

Clif. That is my office, for my father's sake.

Q. Marg. Nay, stay; let 's hear the orisons [23] he makes.

York. She-wolf of France, but worse than wolves of France;
Whose tongue more poisons than the adder's tooth!
How ill-beseeming is it in thy sex
To triumph, like an Amazonian trull,
Upon their woes [24] whom fortune captivates?
But that thy face is, visor-like, unchanging,
Made impudent with use of evil deeds,
I would assay, proud queen, to make thee blush:
To tell thee whence thou cam'st, of whom deriv'd,
Were shame enough to shame thee, wert thou not shameless.
Thy father bears the type [25] of king of Naples,
Of both the Sicils [26], and Jerusalem,
Yet not so wealthy as an English yeoman.
Hath that poor monarch taught thee to insult? [27]
It needs not, nor it boots thee not, proud queen;
Unless the adage must be verified,
That beggars, mounted, run their horse to death. [28]
'Tis beauty that doth oft make women proud;
But, God he knows, thy share thereof is small.
'T is virtue that doth make them most admir'd;
The contrary doth make thee wonder'd at.
'T is government [29] that makes them seem divine;

---

21) *to pale* = begränzen, einschliessen. — *glory*, eigentlich = Glorie um das Haupt, ist hier die Krone Heinrich's. — Für *pale* haben die Qs. *impale.*

22) *to do him dead* = ihn todt machen. Gewöhnlicher bei Sh. als dieses Synonym von *to kill* ist *to do him to death.*

23) *orisons* sind hier die Sterbegebete, mit denen York sich auf den Tod vorbereiten soll.

24) *his woes* in den Qs.

25) *type* = Zeichen, Abzeichen, Emblem; in diesem Zusammenhang etwa = Wappen und Titel zugleich.

26) *both the Sicils* = beide Sicilien, d. h. Neapel und die Insel, eine Bezeichnung, die bei Sh. sonst nicht vorkommt.

27) *to insult* = triumphiren, prahlen, ohne den jetzigen Nebenbegriff des Kränkens.

28) Bettler, des Reitens unkundig, muthen in ihrem Uebermuthe dem Pferde, das sie gestohlen und bestiegen haben, zuviel zu.

29) *government* = Haltung, Benehmen, die Herrschaft über Körper und Geist. So in K. Henry IV. First Part (A. 3, Sc. 1) *defect of manners, want of government.*

The want thereof makes thee abominable.
Thou art as opposite to every good,
As the Antipodes are unto us,
Or as the south to the septentrion. [30]
O, tiger's heart, wrapp'd in a woman's hide! [31]
How couldst thou drain the life-blood of the child,
To bid the father wipe his eyes withal; [32]
And yet be seen to bear a woman's face?
Women are soft, mild, pitiful, and flexible;
Thou stern, obdurate, flinty, rough, remorseless. [33]
Bid'st thou me rage? why, now thou hast thy wish:
Wouldst have me weep? why, now thou hast thy will.
For raging wind blows up incessant showers,
And when the rage allays, the rain begins. [34]
These tears are my sweet Rutland's obsequies,
And every drop cries vengeance for his death,
'Gainst thee, fell Clifford, and thee, false Frenchwoman.

North. Beshrew me, but his passions [35] move me so,
That hardly can I check my eyes from tears.

York. That face of his the hungry cannibals
Would not have touch'd, would not have stain'd with blood; [36]
But you are more inhuman, more inexorable,
O, ten times more, than tigers of Hyrcania. [37]
See, ruthless queen, a hapless father's tears!
This cloth thou dipp'dst in blood of my sweet boy,
And I with tears do wash the blood away.
Keep thou the napkin, and go boast of this; [38]
And if thou tell'st the heavy story right, [39]

---

30) *septentrion* = Nord, als Himmelsgegend. Sh. hat das gesuchte Wort nur an dieser Stelle.

31) Auf diesen Vers spielt Greene an in seinem Pamphlet A groat's worth of wit (1592) an, wenn er sagt *with his tiger's heart wrapped in a player's hide.* Vgl. Einleitung pag. X.

32) d. h. mit dem Tuche, mit welchem sie das Blut des jungen Rutland aufgefangen hatte, sollte der Vater sich die Augen wischen.

33) *remorseless* = unbarmherzig, empfindungslos.

34) York bezieht sich auf Margarethen's frühere Worte *Stamp, rave, and fret, that I may sing and dance.* — Das folgende Bild, wo der Sturm mit dem Seufzer und lauten Schmerzensausbruch, der darauf folgende Regen mit den Thränen zusammengestellt wird, kehrt bei Sh. häufig wieder.

35) *passions* = Ausbruch des leidenschaftlichen Schmerzes, Aeusserung des Affects.

36) So lautet der Vers in der Fol. und in den Qs., nur dass letztere *could* für das erste *would* lesen. — Die späteren Folios haben dafür *Would not have stain'd the roses just with blood,* was Theobald *juiced with blood* lesen wollte.

37) *the Hyrcan tiger* in Macbeth (A. 3, Sc. 4).

38) Die Hgg. fügen hier die Bühnenweisung ein: *He gives back the handkerchief.*

39) wenn Du die traurige Geschichte wahrheitsgemäss erzählst.

Upon my soul, the hearers will shed tears;
Yea, even my foes will shed fast-falling tears,
And say, — „Alas! it was a piteous deed.“ — [40]
There, take the crown, and with the crown my curse,
And in thy need such comfort come to thee,
As now I reap at thy too cruel hand! —
Hard-hearted Clifford, take me from the world;
My soul to heaven, my blood upon your heads!

North. Had he been slaughter-man to all my kin,
I should not, for my life, but weep with him,
To see how inly sorrow gripes his soul.

Q. Mar. What! weeping-ripe, [41] my lord Northumberland?
Think but upon the wrong he did us all,
And that will quickly dry thy melting tears.

Clif. Here 's for my oath; here 's for my father's death.
[*Stabbing him.*

Q. Mar. And here 's to right our gentle-hearted king. [*Stabbing him.*

York. Open thy gate of mercy, gracious God!
My soul flies through these wounds to seek out thee. [*Dies.*

Q. Mar. Off with his head, and set it on York gates:
So York may overlook the town of York. [*Flourish. Exeunt.*

ACT II.

SCENE I.

A Plain near Mortimer's Cross in Herefordshire.

A March. Enter Edward, *and* Richard, *with their Power.*

Edw. I wonder, how our princely father 'scap'd; [1]
Or whether he be 'scap'd away, or no,
From Clifford's and Northumberland's pursuit.
Had he been ta'en, we should have heard the news;
Had he been slain, we should have heard the news;
Or had he 'scap'd, methinks we should have heard
The happy tidings of his good escape. —
How fares my brother? why is he so sad?

Rich. I cannot joy, until I be resolv'd
Where [2] our right valiant father is become.

---

40) *piteous deed* = eine klägliche, mitleiderregende That.

41) *weeping-ripe* = zum Weinen reif, dem die Thränen nahe stehen. — So in Love's Labour's Lost (A. 5, Sc. 2) *the king was weeping-ripe for a good word.*

1) Vgl. den Anfang des ersten Actes: *I wonder how the king escap'd our hands.*

2) *where* steht für *to what* oder *whereto:* ich kann nicht froh werden, bis ich gewiss bin, was aus unserm Vater geworden ist.

I saw him in the battle range about,
And watch'd him how he singled Clifford forth.
Methought, he bore him [3] in the thickest troop,
As doth a lion in a herd of neat:
Or as a bear, encompass'd round with dogs;
Who [4] having pinch'd a few, and made them cry,
The rest stand all aloof, and bark at him.
So far'd our father with his enemies;
So fled his enemies my warlike father:
Methinks, 't is prize [5] enough to be his son.
See, how the morning opes her golden gates,
And takes her farewell of the glorious sun: [6]
How well resembles it the prime of youth,
Trimm'd like a younker, prancing to his love!

Edw. Dazzle mine eyes, or do I see three suns? [7]

Rich. Three glorious suns, each one a perfect sun,
Not separated with the racking [8] clouds,
But sever'd in a pale clear-shining sky.
See, see! they join, embrace, and seem to kiss,
As if they vow'd some league inviolable:
Now are they but one lamp, one light, one sun!
In this the heaven figures some event.

Edw. 'T is wondrous strange, the like yet never heard of.
I think, it cites us, brother, to the field,
That we, the sons [9] of brave Plantagenet,
Each one already blazing by our meeds, [10]
Should, notwithstanding, join our lights together,

---

3) *to bear* als reflexives Verbum, hier mit *him* für *himself* = sich halten, sich benehmen. So in Romeo and Juliet (A. 1, Sc. 5) *he bears him like a portly gentleman.*

4) *who*, auf *bear* bezüglich, wie *a few* auf *dogs* geht, steht anakoluthisch ohne ein dazu gehöriges Verbum.

5) *prize*, wofür die Qs. *pride* lesen, erklärt Malone wohl richtiger mit *privilege* = Vorzug, als Johnson = Kriegsbeute.

6) *morning* ist hier = Aurora, die personifizirte Morgenröthe, welche aus ihrem goldnen Thor den Sonnengott auf seine Tagesfahrt entlässt. — Das *it* in der folgenden Zeile bezieht sich schwerlich auf *morning*, sondern in ungenauer Beziehung auf den Aufgang der Sonne oder auf den Beginn der Wanderung der Sonne, welcher in den vorigen Versen angedeutet liegt.

7) Die Qs. haben dazu die Bühnenweisung: *Three suns appear in the air.*

8) *to rack* als Verbum Neutrum bezeichnet ebenso das Ziehen der Wolken in langen, dünnen Streifen am Himmel, wie das entsprechende substantivische *rack* = Wolkenzug, Wolkenstreif.

9) Ein Wortspiel von *sun* und *son* ist bei Sh. so häufig, dass es auch hier vermuthet werden darf, wie es denn zum Schluss dieser Rede und in Richard's Antwort deutlich hervortritt.

10) *meed* erklärt M. Mason mit *merit*, es ist genauer das = jedem Einzelnen Eigenthümliche oder Zukommende.

And over-shine the earth, as this the world.
Whate'er it bodes, henceforward will I bear
Upon my target three fair shining [11] suns.

Rich. Nay, bear three daughters: [12] by your leave I speak it;
You love the breeder better than the male.

Enter a Messenger. [13]

But what art thou, whose heavy looks foretell
Some dreadful story hanging on thy tongue?

Mess. Ah! one that was a woful looker on,
Whenas the noble duke of York was slain,
Your princely father, and my loving lord.

Edw. O, speak no more! for I have heard too much.

Rich. Say, how he died, for I will hear it all.

Mess. Environed he was with many foes;
And stood against them, as the hope of Troy [14]
Against the Greeks, that would have enter'd Troy.
But Hercules himself must yield to odds;
And many strokes, though with a little axe,
Hew down, and fell the hardest-timber'd oak.
By many hands your father was subdu'd;
But only slaughter'd by the ireful arm
Of unrelenting Clifford, and the queen,
Who crown'd the gracious duke in high despite; [15]
Laugh'd in his face; and, when with grief he wept,
The ruthless queen gave him, to dry his cheeks,
A napkin steeped in the harmless blood
Of sweet young Rutland, by rough Clifford slain:
And, after many scorns, many foul taunts,
They took his head, and on the gates of York
They set the same; and there it doth remain,
The saddest spectacle that e'er I view'd.

---

11) *fair shining* gehört zusammen = schön oder hell leuchtend. — Die York's führten von dieser Zeit an drei Sonnen im Wappenschilde.

12) So sagt in Love's Labour's Lost (A. 5, Sc. 2) Boyet zu *sun-beamed eyes* mit demselben Wortspiel: *They will not answer to that epithet;* || *You were best call it, daughter-beamed eyes.* — In Richard's Worten liegt eine spöttische Anspielung auf die verliebte unkriegerische Sinnesart seines Bruders.

13) Die Fol. hat dafür *Enter one blowing.* Das Blasen des Hornes deutete dem Sh.'schen Publikum den aus der Ferne kommenden Eilboten an; so in K. John (A. 1, Sc. 1) *What woman-post is this? Hath she no husband* || *That will take pains to blow the horn before her?*

14) d. h. Hector. So nennt A. 4, Sc. 8 dieses Dramas König Heinrich den Warwick *my Hector, and my Troy's true hope.*

15) d. h. sie setzte ihm zu bitterer Verhöhnung eine papierne Krone auf.

Edw. Sweet duke of York! our prop to lean upon,
Now thou art gone, we have no staff, no stay.
O Clifford! boisterous Clifford! thou hast slain
The flower of Europe for his chivalry; [16]
And treacherously hast thou vanquish'd him,
For, hand to hand, he would have vanquish'd thee.
Now, my soul's palace is become a prison:
Ah! would she break from hence, that this my body
Might in the ground be closed up in rest,
For never henceforth shall I joy again,
Never, O! never, shall I see more joy.

Rich. I cannot weep, for all my body's moisture
Scarce serves to quench my furnace-burning [17] heart;
Nor can my tongue unload my heart's great burden,
For self-same wind, that I should speak withal,
Is kindling coals that fire [18] all my breast,
And burn me up with flames that tears would quench.
To weep is to make less the depth of grief.
Tears, then, for babes; blows and revenge for me! —
Richard, I bear thy name, I 'll venge thy death,
Or die renowned by attempting it.

Edw. His name that valiant duke hath left with thee;
His dukedom and his chair [19] with me is left.

Rich. Nay, if thou be that princely eagle's bird, [20]
Show thy descent by gazing 'gainst the sun:
For chair and dukedom, throne and kingdom say;
Either that is thine, or else thou wert not his.

March. Enter Warwick *and* Montague, *with their Army.*

War. How now, fair lords? What fare? what news abroad?

Rich. Great lord of Warwick, if we should recount
Our baleful news, and at each word's deliverance,
Stab poniards in our flesh till all were told,
The words would add more anguish than the wounds.
O, valiant lord! the duke of York is slain.

Edw. O, Warwick! Warwick! that Plantagenet,
Which held thee dearly as his soul's redemption,
Is by the stern lord Clifford done to death.

---

16) Diese Zeile findet sich nicht in den Qs. Dagegen haben die Qs. in K. Henry VI. Second Part (A. 4, Sc. 10) *Oh villain, thou hast slain the flower of Kent for chivalry.*

17) *furnace-burning* = heiss wie Ofengluth.

18) *fire* ist zweisylbig, wie oft bei Sh.

19) *chair* ist der Herzogsthron, der Stuhl, den er als Herzog von York einnahm, und der gleich nachher dem *throne* = Königsthron, entgegengestellt wird.

20) *bird* ist der junge Vogel, das Junge des Adlers.

War. Ten days ago I drown'd these news in tears, [21]
And now, to add more measure [22] to your woes,
I come to tell you things sith then befallen.
After the bloody fray at Wakefield fought,
Where your brave father breath'd his latest gasp,
Tidings, as swiftly as the posts could run,
Were brought me of your loss, and his depart.
I, then in London, keeper of the king,
Muster'd my soldiers, gather'd flocks of friends,
And very well appointed, as I thought, [23]
March'd towards Saint Alban's to intercept the queen,
Bearing the king in my behalf along;
For by my scouts I was advertised, [24]
That she was coming with a full intent
To dash our late decree in parliament,
Touching king Henry's oath and your succession.
Short tale to make, — we at Saint Alban's met,
Our battles join'd, and both sides fiercely fought;
But, whether 't was the coldness [25] of the king,
Who look'd full gently on his warlike queen,
That robb'd my soldiers of their heated [26] spleen,
Or whether 't was report of her success,
Or more than common fear of Clifford's rigour,
Who thunders to his captives blood and death, [27]
I cannot judge: but, to conclude with truth,
Their weapons like to lightning came and went:
Our soldiers' — like the night-owl's lazy flight, [28]
Or like a lazy thrasher with a flail, —
Fell gently down, as if they struck their friends.
I cheer'd them up with justice of our cause,

---

21) Warwick wusste schon vor zehn Tagen von dem Tode York's und konnte damals vor Thränen diese Nachricht nicht weitererzählen.

22) um das Mass Eures Leids noch durch Mittheilung neuen Leides zu erweitern.

23) Diese Zeile, welche in der Fol. zufällig ausgefallen sein mag, entnahm zuerst Steevens aus den Qs., deren Text an dieser Stelle so ziemlich mit dem der Fol. übereinstimmt.

24) *to advertise* betont Sh. auf der zweiten Sylbe.

25) *coldness* = Kaltblütigkeit, Gleichmuth.

26) *heated spleen* ist die erhitzte Kampflust der Soldaten Warwicks. Viele Hgg. setzen stillschweigend und ohne Grund *hated* für *heated*, wie Qs. und Fol. lesen.

27) Clifford droht denen, die in seine Gefangenschaft gerathen sollen, im Voraus mit donnernder Stimme einen blutigen Tod an.

28) *our soldiers'* scil. *weapons*: die Waffen der Soldaten Warwicks fallen so träge und langsam auf den Feind, wie die Nachteule träge und langsam fliegt, oder wie ein träger Drescher mit seinem Dreschflegel langsam zuschlägt. Das Wort *lazy* wird als charakteristisch hervorgehoben und deshalb wiederholt.

With promise of high pay and great rewards,
But all in vain; they had not heart to fight,
And we, in them, no hope to win the day;
So that we fled: the king unto the queen;
Lord George your brother, Norfolk, and myself,
In haste, post-haste,[29] are come to join with you;
For in the marches here, we heard, you were,
Making another head to fight again.

Edw. Where is the duke of Norfolk, gentle Warwick?
And when came George from Burgundy to England?

War. Some six miles off the duke is with the soldiers;
And for your brother, he was lately sent
From your kind aunt, duchess of Burgundy,
With aid of soldiers to this needful war.

Rich. 'T was odds, belike, when valiant Warwick fled:[30]
Oft have I heard his praises in pursuit,
But ne'er, till now, his scandal of retire.

War. Nor now my scandal, Richard, dost thou hear;
For thou shalt know, this strong right hand of mine
Can pluck the diadem from faint Henry's head,
And wring the awful sceptre from his fist,
Were he as famous, and as bold in war,
As he is fam'd for mildness, peace, and prayer.

Rich. I know it well, lord Warwick; blame me not:
'T is love, I bear thy glories, makes me speak.
But in this troublous time, what 's to be done?
Shall we go throw away our coats of steel,
And wrap our bodies in black mourning gowns,
Numbering our Ave-Maries with our beads?[31]
Or shall we on the helmets of our foes
Tell our devotion with revengeful arms?
If for the last, say — Ay, and to it, lords.

War. Why, therefore Warwick came to seek you out,
And therefore comes my brother Montague.
Attend me, lords. The proud insulting[32] queen,

---

[29]) So in Othello (A. 1, Sc. 2) *your haste, post-haste appearance.* — Vgl. A. 1, Sc. 2, Anm. 10.

[30]) Der Kampf muss wohl ein sehr ungleicher gewesen sein, wenn ein so tapferer Mann, wie Warwick, davon floh, denn oft hörte ich ihn rühmen, weil er den Feind so hitzig verfolgte, aber nie ihn schmähen, weil er sich zurückzog.

[31]) indem wir an den Kügelchen unseres Rosenkranzes eine Anzahl von Gebeten sprechen. — Richard denkt an das Lob, das Warwick der Frömmigkeit des Königs Heinrich spendet, und fragt, ob er es ebenso machen solle, wie der.

[32]) Vgl. A. 1, Sc. 4, Anm. 27.

With Clifford, and the haught [33] Northumberland,
And of their feather many more proud birds,
Have wrought the easy-melting king like wax.
He swore consent to your succession,
His oath enrolled in the parliament;
And now to London all the crew are gone,
To frustrate both his oath, and what beside
May make against the house of Lancaster: [34]
Their power, I think, is thirty thousand strong.
Now, if the help of Norfolk, and myself,
With all the friends that thou, brave earl of March,
Amongst the loving Welshmen canst procure,
Will but amount to five and twenty thousand,
Why, *Via!* to London will we march amain, [35]
And once again bestride our foaming steeds,
And once again cry — Charge! upon our foes!
But never once again turn back, and fly.

Rich. Ay, now, methinks, I hear great Warwick speak.
Ne'er may he live to see a sunshine day,
That cries — Retire, if Warwick bid him stay.

Edw. Lord Warwick, on thy shoulder will I lean;
And when thou fail'st, [36] (as God forbid the hour!)
Must Edward fall, which peril heaven forefend!

War. No longer earl of March, but duke of York:
The next degree is England's royal throne;
For king of England shalt thou be proclaim'd
In every borough as we pass along;
And he that throws not up his cap for joy,
Shall for the fault make forfeit of his head.
King Edward, — valiant Richard, — Montague, —
Stay we no longer dreaming of renown, [37]
But sound the trumpets, and about our task.

Rich. Then, Clifford, were thy heart as hard as steel,
As thou hast shown it flinty by thy deeds,
I come to pierce it, or to give thee mine.

Edw. Then strike up, drums! — God and Saint George for us!

---

33) *haught* = hochmüthig, stolz.

34) sowohl den Eid des Königs für ungültig zu erklären, als auch Alles zu vereiteln, was sonst dem Hause der Lancasters entgegentreten kann.

35) Das Wort *amain*, das in der Fol. zufällig ausgefallen scheint, ist aus den Qs., die auch hier sich dem Text der Fol. ziemlich genau anschliessen, entlehnt.

36) So die Fol., von manchen Hggn. willkührlich in *fall'st* umgeändert. — Die Qs. haben *faint'st.*

37) wir wollen nicht länger vom Ruhm bloss müssig träumen, sondern ihn im Kampfe erwerben.

Enter a Messenger.

War. How now? what news?

Mess. The duke of Norfolk sends you word by me,
The queen is coming with a puissant host,
And craves your company for speedy counsel. [38]

War. Why then it sorts: [39] brave warriors, let 's away. [*Exeunt.*

SCENE II.

Before York.

Flourish. Enter King HENRY, *Queen* MARGARET, *the Prince of* WALES, CLIFFORD, *and* NORTHUMBERLAND, *with drums and trumpets.*

Q. Mar. Welcome, my lord, to this brave town of York.
Yonder 's the head of that arch-enemy,
That [1] sought to be encompass'd with your crown:
Doth not the object cheer your heart, my lord?

K. Hen. Ay, as the rocks cheer them that fear their wrack:
To see this sight, it irks my very soul. —
Withhold revenge, dear God! 't is not my fault,
Nor wittingly [2] have I infring'd my vow.

Clif. My gracious liege, this too much lenity
And harmful pity, must be laid aside.
To whom do lions cast their gentle looks?
Not to the beast that would usurp their den.
Whose hand is that the forest bear doth lick?
Not his that spoils her young before her face.
Who 'scapes the lurking serpent's mortal sting?
Not he that sets his foot upon her back.
The smallest worm will turn, being trodden on;
And doves will peck in safeguard of their brood.
Ambitious York did level at thy crown;
Thou smiling, while he knit his angry brows:
He, but a duke, would have his son a king,

---

38) Norfolk's Botschaft ist natürlich ironisch gemeint, da die Königin die Yorks nicht zu einer Berathung einlädt, sondern zum Kampfe herausfordert.

39) *to sort* = sich fügen, sich schicken, passen.

1) Das relative *that* bezieht sich nicht auf *arch-enemy*, obgleich dieses Wort mit dem demonstrativen *that* bezeichnet ist, sondern auf das ganze vorhergehende *the head of that arch-enemy.*

2) Heinrich hat nicht absichtlich und bewusst das Gelübde gebrochen, das er dem York in Betreff der Thronfolge geleistet hatte, sondern ohne sein Zuthun war es geschehen. — Für *nor wittingly*, wie Qs. und Fol. lesen, setzen viele Hgg. willkührlich *not wittingly.*

And raise his issue like a loving sire;
Thou, being a king, bless'd with a goodly son,
Didst yield consent to disinherit him,
Which argued thee a most unloving father. [3]
Unreasonable creatures feed their young;
And though man's face be fearful to their eyes,
Yet, in protection of their tender ones,
Who hath not seen them, even with those wings
Which sometime they have us'd with fearful flight, [4]
Make war with him that climb'd unto their nest,
Offering their own lives in their young's [5] defence?
For shame, my liege! make them your precedent.
Were it not pity, that this goodly boy
Should lose his birthright by his father's fault,
And long hereafter say unto his child, —
„What my great-grandfather and grandsire got,
My careless father fondly [6] gave away."
Ah! what a shame were this! Look on the boy;
And let his manly face, which promiseth
Successful fortune, steel thy melting heart
To hold thine own, and leave thine own with him.

K. Hen. Full well hath Clifford play'd the orator,
Inferring arguments of mighty force.
But, Clifford, tell me, didst thou never hear,
That things ill got had ever bad success?
And happy always was it for that son,
Whose father for his hoarding went to hell? [7]
I 'll leave my son my virtuous deeds behind;
And 'would, my father had left me no more;
For all the rest is held at such a rate
As brings a thousand-fold more care to keep,
Than in possession any jot of pleasure.
Ah, cousin York! 'would thy best friends did know
How it doth grieve me that thy head is here!

---

3) *a most unloving father* ist der natürliche Gegensatz zu dem vorhergehenden *a loving sire*.

4) *with fearful flight* = mit banger Eile. — Die Qs. haben dafür *in fearful flight*.

5) *their young* ist collectiv = ihre Jungen, wie vorher *her young* gleichfalls pluralisch stand.

6) *fondly* = aus thörichter Schwäche oder Blindheit.

7) Der Satz *And happy always was it etc.* hängt ebenfalls von *didst thou never hear* ab. — Dem Sprichwort, auf das hier angespielt wird, *Happy the child whose father went to the devil*, hat den Sinn, dass dann der Sohn, der die Erbschaft des Vaters antritt, nicht zugleich für die Sünden des Vaters mehr zu büssen habe.

Q. Mar. My lord, cheer up your spirits: our foes are nigh,
And this soft courage [8] makes your followers faint.
You promis'd knighthood to our forward son:
Unsheath your sword, and dub him presently. —
Edward, kneel down.

K. Hen. Edward Plantagenet, arise a knight;
And learn this lesson, — Draw thy sword in right.

Prince. My gracious father, by your kingly leave,
I 'll draw it as apparent [9] to the crown,
And in that quarrel use it to the death.

Clif. Why, that is spoken like a toward prince.

Enter a Messenger.

Mess. Royal commanders, be in readiness:
For, with a band of thirty thousand men,
Comes Warwick, backing of the duke of York;
And in the towns, as they do march along,
Proclaims him king, and many fly to him.
Darraign [10] your battle, for they are at hand.

Clif. I would, your highness would depart the field:
The queen hath best success when you are absent.

Q. Mar. Ay, good my lord, and leave us to our fortune.

K. Hen. Why, that 's my fortune too; therefore I 'll stay.

North. Be it with resolution then to fight.

Prince. My royal father, cheer these noble lords,
And hearten those that fight in your defence.
Unsheath your sword, good father: cry, „Saint George!"

March. Enter Edward, George, Richard, Warwick, Norfolk, Montague, *and Soldiers.*

Edw. Now, perjur'd Henry, wilt thou kneel for grace,
And set thy diadem upon my head,
Or bide the mortal fortune of the field? [11]

Q. Mar. Go, rate thy minions, [12] proud insulting boy!

---

8) *courage* = Sinn, Gesinnung, Stimmung.

9) scil. *heir-apparent* = muthmasslicher, nächster Thronerbe. So in bildlichem Sinn in Winter's Tale (A. 1, Sc. 2) *Next to thyself, and my young rover, he 's apparent to my heart.*

10) *to darraign*, gewöhnlich in Verbindung mit *battle* = ein Heer schlachtfertig machen, ein veraltetes Wort, das Sh. nur an dieser Stelle hat, das aber auch noch bei Spenser vorkommt.

11) oder willst Du es auf die Todbringende Glücksentscheidung einer Schlacht ankommen lassen?

12) *minion* ist hier verächtlich und in weiblichem Sinne zu verstehen, wie in Comedy of Errors (A. 2, Sc. 1) *his company must do his minions grace.* — Es ist eine Anspielung auf Edward's verliebtes Temperament. Vgl. A. 2, Sc. 1, Anm. 12.

Becomes it thee to be thus bold in terms,
Before thy sovereign, and thy lawful king?
Edw. I am his king, and he should bow his knee:
I was adopted heir by his consent; [13]
Since when, his oath is broke; for, as I hear,
You, that are king, though he do wear the crown,
Have caus'd him, by new act of parliament,
To blot out me, and put his own son in.
Clif. And reason too:
Who should succeed the father but the son?
Rich. Are you there, butcher? — O! I cannot speak. [14]
Clif. Ay, crook-back; here I stand, to answer thee,
Or any he [15] the proudest of thy sort.
Rich. 'T was you that kill'd young Rutland, was it not?
Clif. Ay, and old York, and yet not satisfied.
Rich. For God's sake, lords, give signal to the fight.
War. What say'st thou, Henry, wilt thou yield the crown?
Q. Mar. Why, how now, long-tongu'd [16] Warwick! dare you speak?
When you and I met at Saint Alban's last,
Your legs did better service than your hands. [17]
War. Then 't was my turn to fly, and now 't is thine.
Clif. You said so much before, and yet you fled.
War. 'T was not your valour, Clifford, drove me thence.
North. No, nor your manhood, that durst make you stay.
Rich. Northumberland, I hold thee reverently.
Break off the parley; [18] for scarce I can refrain
The execution of my big-swoln heart [19]
Upon that Clifford, that cruel child-killer.
Clif. I slew thy father: call'st thou him a child?

---

13) Die folgenden vier Verse theilt die Fol. dem George Clarence, dem jüngern Bruder Edward's zu, während sie dem Edward selbst angehören, wie die Worte *to blot out me* deutlich zeigen. — In den Qs. spricht sie George allerdings, aber dort heisst es auch *to blot our brother out.* — Der Irrthum der Fol. ist schon in den spätern Folioausgg. verbessert.

14) Richard kann vor Wuth nicht sprechen, da er den Mörder seines Vaters und seines Bruders erblickt.

15) Vgl. A. 1, Sc. 1, Anm. 11.

16) *long-tongued* = dessen Zunge lang ist oder lange aushält. So in Titus Andronicus (A. 4, Sc. 2) *a long-tongued babbling gossip.*

17) Steevens findet darin eine Anspielung auf das Sprichwort *One pair of heels is worth two pair of hands.*

18) *parley*, das Wort der Qs. und der Fol., ändern manche späteren Hgg. stillschweigend in *parle* um.

19) Die Vollführung dessen an Clifford, was mein empörtes Herz mir zu thun gebietet.

Rich. Ay, like a dastard,[20] and a treacherous coward,
As thou didst kill our tender brother Rutland;
But ere sun-set I 'll make thee curse the deed.

K. Hen. Have done with words, my lords, and hear me speak.

Q. Mar. Defy them then, or else hold close thy lips.

K. Hen. I pr'ythee, give no limits to my tongue:
I am a king, and privileg'd to speak.

Clif. My liege, the wound, that bred this meeting here,
Cannot be cur'd by words; therefore be still.

Rich. Then, executioner, unsheath thy sword.
By him that made us all, I am resolv'd,[21]
That Clifford's manhood lies upon his tongue.

Edw. Say, Henry, shall I have my right, or no?
A thousand men have broke their fasts to-day,
That ne'er shall dine,[22] unless thou yield the crown.

War. If thou deny, their blood upon thy head;
For York in justice puts his armour on.

Prince. If that be right, which Warwick says is right,
There is no wrong, but every thing is right.

Rich. Whoever got thee, there thy mother stands;
For, well I wot, thou hast thy mother's tongue.[23]

Q. Mar. But thou art neither like thy sire, nor dam;
But like a foul mis-shapen stigmatic,[24]
Mark'd by the destinies to be avoided,
As venom toads, or lizards' dreadful stings.[25]

Rich. Iron of Naples, hid with English gilt,[26]
Whose father bears the title of a king,
(As if a channel[27] should be call'd the sea)

---

20) *like a dastard* bezieht sich auf *I slew thy father.*

21) *to be resolved* = im Klaren über Etwas, einer Sache gewiss sein.

22) Zwischen der Zeit des Frühstücks und des Mittagsessens werden viele Leute in der Schlacht fallen, die wir beginnen wollen, wenn Du nicht der Krone entsagst.

23) Diese ehrenrührige Hindeutung auf eine ehebrecherische Abstammung des jungen Prinzen Edward legen die Qs. mit Recht dem Richard, die Fol. mit Unrecht dem Warwick bei.

24) So war der verwachsene Richard bereits in K. Henry VI. Second Part (A. 5, Sc. 1) bezeichnet: *Foul stigmatic, that 's more than thou canst tell.*

25) Vgl. K. Henry VI. Second Part (A. 3, Sc. 2, Anm. 50.) — Die entsprechende Lesart der Qs. ist *lizards' fainting looks.*

26) Anspielung auf die ursprüngliche Armuth der Margarethe, die sich erst in England bereichert, gleichsam übergoldet hat. — *gilt* ist alles äusserlich zur Schau getragene Gold.

27) *channel* = Gosse, Rinne.

Sham'st thou not, knowing whence thou art extraught,[28]
To let thy tongue detect[29] thy base-born heart?

Edw. A wisp of straw were worth a thousand crowns,
To make this shameless callat know herself.[30]
Helen of Greece was fairer far than thou,
Although thy husband may be Menelaus;[31]
And ne'er was Agamemnon's brother wrong'd
By that false woman, as this king by thee.
His father revell'd in the heart of France,[32]
And tam'd the king, and made the Dauphin stoop;
And had he[33] match'd according to his state,
He might have kept that glory to this day;
But when he took a beggar to his bed,
And grac'd thy poor sire with his bridal day,
Even then that sunshine brew'd a shower for him,
That wash'd his father's fortunes forth of France,
And heap'd sedition on his crown at home.
For what hath broach'd this tumult,[34] but thy pride?
Hadst thou been meek, our title still had slept,[35]
And we, in pity of the gentle king,
Had slipp'd our claim until another age.

Geo. But when we saw our sunshine made thy spring,
And that thy summer bred us no increase,
We set the axe to thy usurping root:[36]

---

28) *extraught*, ein veraltetes Particip von *to extract*, kommt bei Sh. nur hier vor, sonst aber u. A. auch in dem von Sh. benutzten alten K. John: *I beg some instance whence I am extraught.* — So gebraucht Sh. auch *distraught* für *distracted.*

29) *to detect* = blosstellen, enthüllen, mit dem Nebenbegriff der Beschämung.

30) Ein Strohwisch wurde zur Strafe als ein schimpfliches Abzeichen einem zänkischen oder liederlichen Weibe angeheftet; eben solch ein Strohwisch wäre mit tausend Goldstücken nicht zu theuer erkauft, wenn man der Margarethe damit zur Selbsterkenntniss verhelfen könnte. So in Nashe's Strange News (1592): *A wisp, a wisp, you kitchen-stuff wrangler.* — In *crown* steckt vielleicht das Wortspiel der Bedeutungen = Krone, und = Goldmünze.

31) Menelaus als Prototyp aller Hahnreie wird in solcher Eigenschaft in Troilus and Cressida (A. 5, Sc. 1) geschildert: *the primitive statue and oblique memorial of cuckolds.*

32) Heinrich der Fünfte fühlte sich in dem unterworfenen Frankreich so sicher und wohlgemuth, als sei er bei einer Lustbarkeit, nicht in Feindesland und auf Schlachtfeldern.

33) *he* bezieht sich auf das vorhergehende *this king* scil. Heinrich der Sechste.

34) *tumult* sind hier die Wirren des Bürgerkriegs.

35) Wärest Du nicht so übermüthig gewesen, so hätte der Rechtsanspruch der Yorks an die Krone sich nicht laut gemacht, sondern für dieses Zeitalter sich still verhalten.

36) Margarethe ist in diesem Bilde der Baum, der unter der Sonne York's gedeiht, ohne dass die Yorks selbst davon Vortheil haben, und der deshalb abgehauen werden soll. — In *sunshine* liegt eine Anspielung auf das Abzeichen im Wappenschilde der Yorks. Vgl. A. 2, Sc. 1, Anm. 11.

And though the edge hath something hit ourselves,
Yet, know thou, since we have begun to strike,
We 'll never leave, till we have hewn thee down,
Or bath'd thy growing with our heated bloods. [37]

Edw. And in this resolution I defy thee;
Not willing any longer conference,
Since thou deniedst the gentle king to speak. —
Sound trumpets! — let our bloody colours wave,
And either victory, or else a grave.

Q. Mar. Stay, Edward.

Edw. No, wrangling woman; we 'll no longer stay:
These words [38] will cost ten thousand lives this day. [39] [*Exeunt.*

SCENE III.

A Field of Battle near Towton.

Alarums: Excursions. Enter WARWICK.

War. Forespent [1] with toil, as runners with a race,
I lay me down a little while to breathe;
For strokes receiv'd, and many blows repaid,
Have robb'd my strong-knit sinews of their strength,
And, spite of spite, [2] needs must I rest awhile.

Enter EDWARD, *running.*

Edw. Smile, gentle heaven, or strike, ungentle death!
For this world frowns, and Edward's sun is clouded.

War. How now, my lord? what hap? what hope of good?

Enter GEORGE.

Geo. Our hap is loss, our hope [3] but sad despair:
Our ranks are broke, and ruin follows us.
What counsel give you? whither shall we fly?

Edw. Bootless is flight; they follow us with wings,
And weak we are, and cannot shun pursuit.

Enter RICHARD.

Rich. Ah, Warwick! why hast thou withdrawn thyself?
Thy brother's blood the thirsty earth hath drunk, [4]

---

37) mit dem Blut, das heiss aus der Wunde strömt und so den Baum, mit dem Margarethe verglichen wird, in seinem Wachsthume fördert.

38) *these words* sind die beiderseits gewechselten schnöden Worte, die nicht zum Frieden, sondern nur zu grösserer gegenseitiger Erbitterung und zu der nun beginnenden blutigen Schlacht geführt haben.

39) So die Fol. Viele neuere Hgg. setzen stillschweigend *to-day* dafür, was die Qs. haben.

1) *forespent* = ganz und gar erschöpft, eine Steigerung des einfachen *spent.*

2) *spite of spite* = allem Trotz, allem Widerstande zum Trotz. So in K. John (A. 5, Sc. 4) *in spite of spite.*

3) *hope* ist bei Sh. nicht bloss = Hoffnung, sondern = Erwartung.

4) In den Qs. schildert Richard den Fall von Warwick's Vater.

Broach'd with the steely point of Clifford's lance;
And, in the very pangs of death he cried,
Like to a dismal clangor heard from far,
„Warwick, revenge! brother, revenge my death!"
So, underneath the belly of their steeds,
That stain'd their fetlocks in his smoking blood,
The noble gentleman gave up the ghost.

War. Then let the earth be drunken with our blood:
I 'll kill my horse, because I will not fly.
Why stand we like soft-hearted women here,
Wailing our losses, whiles the foe doth rage,
And look upon, [5] as if the tragedy
Were play'd in jest by counterfeiting actors?
Here on my knee I vow to God above,
I 'll never pause again, never stand still,
Till either death hath clos'd these eyes of mine,
Or fortune given me measure of revenge.

Edw. O Warwick! I do bend my knee with thine;
And, in this vow, do chain my soul to thine.
And, ere my knee rise from the earth's cold face,
I throw my hands, mine eyes, my heart to thee, [6]
Thou setter-up and plucker-down of kings,
Beseeching thee, — if with thy will it stands,
That to my foes this body must be prey, —
Yet that thy brazen gates of heaven may ope,
And give sweet passage to my sinful soul. —
Now, lords, take leave until we meet again,
Where'er it be, in heaven, or in earth. [7]

Rich. Brother, give me thy hand; — and, gentle Warwick,
Let me embrace thee in my weary arms.
I, that did never weep, now melt with woe,
That winter should cut off our spring-time so.

War. Away, away! Once more, sweet lords, farewell.

Geo. Yet let us all together to our troops,
And give them leave to fly that will not stay,
And call them pillars that will stand to us;
And if we thrive promise them such rewards

---

5) *to look upon* = zusehen, Zuschauer sein, ohne dass ein Object zu *upon* supplirt werden müsste.

6) Ein an die Gottheit gerichtetes Wort, welche hier mit *thee* angeredet wird, wie vorher Warwick mit *thine* verstanden war. An einer spätern Stelle (A. 3, Sc. 3) wird Warwick selbst als *setter-up and puller-down of kings* bezeichnet.

7) *in earth* sagt Sh. im Anschluss an *in heaven*. Die Hgg. setzen meistens stillschweigend *on earth* dafür. — Auch die Qs. haben wie die Fol. *in earth*.

As victors wear at the Olympian games. [8]
This may plant courage in their quailing [9] breasts;
For yet is hope of life, and victory. —
Foreslow [10] no longer; make we hence amain. [*Exeunt.*

SCENE IV.

The Same. Another Part of the Field.

Excursions. Enter RICHARD *and* CLIFFORD.

Rich. Now Clifford, I have singled thee alone.
Suppose, this arm is for the duke of York,
And this for Rutland; both bound to revenge,
Wert thou environ'd with a brazen wall.

Clif. Now, Richard, I am with thee here alone.
This is the hand that stabb'd thy father York,
And this the hand that slew thy brother Rutland;
And there 's the heart that triumphs in their death,
And cheers these hands, that slew thy sire and brother,
And so, have at thee. [*They fight.* WARWICK *enters;* CLIFFORD *flies.*

Rich. Nay, Warwick, single out some other chase;
For I myself will hunt this wolf to death. [1] [*Exeunt.*

SCENE V.

Another Part of the Field.

Alarum. Enter King HENRY.

K. Hen. This battle fares like to the morning's war, [1]
When dying clouds contend with growing light;
What time the shepherd, blowing of his nails, [2]

---

8) Die Olympischen Wettkämpfe erwähnt Sh. auch in Troilus and Cressida (A. 4, Sc. 5) *like an Olympian wrestling.*

9) *to quail* = verzagen, erschlaffen.

10) *to foreslow* kommt bei Sh.'s Zeitgenossen sowohl intransitiv = hinzögern, versäumen, als auch wie hier transitiv = zögern, säumen, vor. So in Marlowe's Edward II. *Foreslow no time; sweet Lancaster, let 's march;* und in Peele's Battle of Alcazar: *Why, king Sebastian, wilt thou now foreslow?*

1) So sagte in K. Henry VI. Second Part (A. 5, Sc. 2) York in der Schlacht von St. Alban's: *Hold, Warwick, seek thee out some other chase,* || *For I myself must hunt this deer to death.*

1) Diese Schlacht steht wie der Krieg, den am Morgen das hinschwindende Nachtgewölk mit dem aufsteigenden Lichte zu bestehen hat.

2) Der früh aufstehende Hirte bläst sich auf die Finger, um sie zu erwärmen. — *of* steht hinter *blowing,* weil es ein Particip ist.

Can neither call it perfect day, nor night.
Now sways it this way, like a mighty sea, [3]
Forc'd by the tide to combat with the wind:
Now sways it that way, like the self-same sea
Forc'd to retire by fury of the wind:
Sometime, the flood prevails; and then, the wind;
Now, one the better, then, another best;
Both tugging to be victors, breast to breast, [4]
Yet neither conqueror, nor conquered:
So is the equal poise of this fell war.
Here, on this molehill, will I sit me down.
To whom God will, there be the victory;
For Margaret my queen, and Clifford too,
Have chid me from the battle; swearing both,
They prosper best of all when I am thence.
'Would I were dead! if God's good will were so;
For what is in this world but grief and woe?
O God! methinks, it were a happy life,
To be no better than a homely swain;
To sit upon a hill, as I do now,
To carve out dials quaintly, point by point, [5]
Thereby to see the minutes how they run:
How many make the hour [6] full complete,
How many hours bring about the day,
How many days will finish up the year,
How many years a mortal man may live.
When this is known, then to divide the times:
So many hours must I tend my flock;
So many hours must I take my rest;
So many hours must I contemplate, [7]
So many hours must I sport myself;
So many days my ewes have been with young;
So many weeks ere the poor fools will yean;

---

3) Sh. fand dieses Bild bei Holinshed an der betreffenden Stelle angedeutet: *This deadly battle and bloody conflict continued ten hours in doubtful victory, the one part sometime flowing, and sometime ebbing.*

4) Das Bild ist von dem Kampfe zweier Ringer entlehnt, die, Brust gegen Brust gedrückt, einander zu Boden zu werfen suchen.

5) Die Anfertigung hölzerner Zifferblätter für die Uhren mit dem darauf angegebenen Stundenweiser *(point)* wird hier als eine Nebenbeschäftigung der Schäfer aufgefasst. — *quaintly* = kundig, geschickt.

6) *hour* ist bei Sh. bald einsylbig, bald zweisylbig zu lesen.

7) *to contemplate,* das nur an dieser Stelle bei Sh. vorkommt, scheint den Ton auf der ersten Sylbe zu haben.

So many years [8] ere I shall shear the fleece:
So minutes, hours, days, months and years,
Pass'd over to the end they were created, [9]
Would bring white hairs unto a quiet grave.
Ah, what a life were this! how sweet! how lovely!
Gives not the hawthorn bush a sweeter shade
To shepherds looking on their silly sheep,
Than doth a rich embroider'd canopy
To kings that fear their subjects' treachery?
O! yes it doth; a thousand-fold it doth.
And to conclude, — the shepherd's homely curds,
His cold thin drink out of his leather bottle,
His wonted sleep under a fresh tree's shade,
All which secure and sweetly he enjoys,
Is far beyond a prince's delicates,
His viands [10] sparkling in a golden cup,
His body couched in a curious [11] bed,
When care, mistrust, and treason wait on him.

Alarum. Enter a Son that hath killed his Father, with the dead body. [12]

Son. Ill blows the wind that profits nobody. [13]
This man whom hand to hand I slew in fight,
May be possessed with some store of crowns: [14]

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[8]) Rowe setzte *months* für *years*, aber, wie Malone mit Recht bemerkt, sind die Jahre gemeint, die darüber hingehen, ehe das geworfene Lamm geschoren werden kann. — Ebenso fügte Rowe in der folgenden Zeile *weeks* hinter *days* ein; aber Sh. las vielleicht wie *hours* auch *months* zweisylbig (*monthes*, wie die Fol. schreibt).

[9]) scil. *to the end they were created to* = zu dem Ziel, für das sie geschaffen waren. Das *to* am Ende liess Sh. mit dem relativen Pronomen aus, weil schon ein *to* vorherging. So in Cymbeline (A. 5, Sc. 5) *whom heavens, in justice (both on her and hers), || Have laid most heavy hand,* wo das *on* hinter *hand* ausgelassen ist, weil der Zwischensatz ein *on* enthält.

[10]) Unter *viands* muss Sh. hier, wie *sparkling* und *golden cup* zeigt, Getränke, etwa Mischgetränke, nicht Speisen, verstanden haben, während in seinem Sinne das vorhergehende *delicates* Speisen bezeichnen sollte.

[11]) *curious* = mit Sorgfalt oder Kunst bereitet. So in Cymbeline (A. 5, Sc. 5) *in a most curious mantle.*

[12]) Die Fol. hat hier die Bühnenweisung: *Enter a Son that hath killed his Father, at one door; and a Father that hath killed his Son, at another door.* Im Widerspruch damit lässt sie nachher den Vater mit dem Leichnam des Sohnes noch einmal auftreten: *Enter Father, bearing of his Son.* — Die Anregung zu dieser Episode fand Sh. in Holinshed, der von dieser Schlacht sagt: *This conflict was in manner unnatural, for in it the son fought against the father, the brother against the brother, the nephew against the uncle, and the tenant against the lord.*

[13]) Auf das Sprichwort wird auch angespielt in K. Henry VI. Second Part (A. 5, Sc. 3) *not the ill wind which blows no man to good.*

[14]) *crown* = Geldmünze, Geldstück.

And I, that haply take them from him now,
May yet ere night yield both my life and them
To some man else, as this dead man doth me. [15]
Who 's this? — O God! it is my father's face,
Whom in this conflict I unwares [16] have kill'd.
O heavy times, begetting such events!
From London by the king was I press'd forth:
My father, being the earl of Warwick's man,
Came on the part of York, press'd by his master;
And I, who at his hands receiv'd my life,
Have by my hands of life bereaved him. —
Pardon me, God, I knew not what I did; —
And pardon, father, for I knew not thee. —
My tears shall wipe away these bloody marks,
And no more words, till they have flow'd their fill.

K. Hen. O piteous spectacle! O bloody times!
While lions war, and battle for their dens,
Poor harmless lambs abide their enmity. [17]
Weep, wretched man, I 'll aid thee, tear for tear;
And let our hearts, and eyes, like civil war,
Be blind with tears, and break o'ercharg'd with grief. [18]

Enter a Father, who has killed his Son, with the body in his arms.. [19]

Fath. Thou that so stoutly hast resisted me,
Give me thy gold, if thou hast any gold,
For I have bought it with an hundred blows. —
But let me see: — is this our foeman's [20] face?
Ah, no, no, no! it is mine only son! —
Ah, boy! if any life be left in thee,
Throw up thine eye: see, see, what showers arise,
Blown with the windy tempest of my heart, [21]
Upon thy wounds, that kill mine eye and heart! —

---

15) scil. *doth yield them to me.*

16) So die Fol. Malone setzt willkührlich und im Widerspruch mit dem Versmass *unawares* dafür.

17) Die Löwen, die um ihre Höhle miteinander kämpfen, sind die Yorks und Lancasters, die sich den Thron streitig machen; die Lämmer, welche deren Feindseligkeiten auszuhalten haben, sind solche Privatleute, wie der Sohn und nachher der Vater, die hier auftreten.

18) Genau construirt bezieht sich *blind with tears* nur auf *eyes*, dagegen *break oer-charg'd with grief* auf *hearts*. Auch passt der Vergleich *like civil war* eigentlich nur zu ersterem: blind wie der Bürgerkrieg wüthet; zu *break etc.* ist ein Wort wie *country* oder *state* hinzuzudenken: das Land oder der Staat im Bürgerkrieg.

19) Die Fol. hat hier *Enter Father bearing of his Son.* Vgl. oben Anm. 12.

20) *our foeman* sagt er als Anhänger der bestimmten Partei, zu der er gehört.

21) So in A. 1, Sc. 4. *For raging winds blow up incessant showers.*

O, pity, God, this miserable age!
What stratagems,[22] how fell, how butcherly,
Erroneous, mutinous, and unnatural,
This deadly quarrel daily doth beget! —
O boy! thy father gave thee life too soon,
And hath bereft thee of thy life too late.[23]

K. Hen. Woe above woe! grief more than common grief!
O, that my death would stay these ruthful deeds!
O, pity, pity! gentle heaven, pity! —
The red rose and the white are on his face,
The fatal colours of our striving houses:
The one his purple blood right well resembles;
The other his pale cheeks, methinks, presenteth;[24]
Wither one rose, and let the other flourish!
If you contend, a thousand lives must wither.[25]

Son. How will my mother, for a father's death,
Take on[26] with me, and ne'er be satisfied!

Fath. How will my wife, for slaughter of my son,
Shed seas of tears, and ne'er be satisfied!

K. Hen. How will the country, for these woful chances,
Misthink the king,[27] and not be satisfied!

Son. Was ever son so rued a father's death?

Fath. Was ever father so bemoan'd a son?

K. Hen. Was ever king so griev'd for subjects' woe?
Much is your sorrow; mine, ten times so much.

Son. I 'll bear thee hence, where I may weep my fill.
[*Exit, with the body.*

Fath. These arms of mine shall be thy winding-sheet;
My heart, sweet boy, shall be thy sepulchre,

---

22) *stratagem* ist bei Sh. jede auffallende That, jedes gewaltige Ereigniss im Kriege. So in K. Henry IV. Second Part (A. 1, Sc. 1) *Every minute now* || *Should be the father of some stratagem.*

23) Der Vater hatte den Sohn insofern zu früh erzeugt, als letzterer, später geboren, nicht in den Bürgerkrieg hätte mitziehen müssen; der Vater hatte den Sohn insofern zu spät umgebracht, als es zu spät war, im Kampfe ihn zu erkennen und so sein Leben zu schonen. So in Sh.'s Lucrece: *O, quoth Lucretius, I did give that life* || *Which she too early and too late hath spill'd.* — In den Qs. steht *too late* am Schluss der ersten, *too soon* am Schluss der zweiten Zeile.

24) Da dem Sinne nach *his purple blood* wie *his pale cheeks* Subject sind, so müsste entweder *cheek* oder *present* gelesen werden. Indess sind solche Verwechslungen des Numerus, veranlasst durch das vorausgehende Object des Satzes, bei Sh. häufig.

25) Die Qs. haben *perish* für *wither* und damit einen Reim auf *flourish.*

26) *to take on* = sich anstellen, sich kläglich geberden.

27) Wie wird das Land wegen dieser traurigen Ereignisse sich an den König halten, sie ihm verdenken. — *to misthink* kommt so vor in Antony and Cleopatra (A. 5, Sc. 2) *that we the greatest are misthought for things that others do.*

For from my heart thine image ne'er shall go.
My sighing breast shall be thy funeral bell;
And so obsequious[28] will thy father be,
Son,[29] for the loss of thee, having no more,
As Priam was for all his valiant sons.
I 'll bear thee hence; and let them fight that will,
For I have murder'd where I should not kill. [*Exit, with the body.*

K. Hen. Sad-hearted men, much overgone[30] with care,
Here sits a king more woful than you are.

Alarum: Excursions. Enter Queen MARGARET, *Prince of* WALES, *and* EXETER.

Prince. Fly, father, fly! for all your friends are fled,
And Warwick rages like a chafed bull.
Away! for death doth hold us in pursuit.

Q. Mar. Mount you, my lord: towards Berwick post amain.
Edward and Richard, like a brace of greyhounds,
Having the fearful flying hare in sight,
With fiery eyes, sparkling for very wrath,
And bloody steel grasp'd in their ireful hands,
Are at our backs; and therefore hence amain.

Exe. Away! for vengeance comes along with them.
Nay, stay not to expostulate; make speed,
Or else come after: I 'll away before.

K. Hen. Nay, take me with thee, good sweet Exeter:
Not that I fear to stay, but love to go
Whither the queen intends. Forward! away! [*Exeunt.*

SCENE VI.

The Same.

A loud Alarum. Enter CLIFFORD, *wounded.*[1]

Clif. Here burns my candle out; ay, here it dies,[2]
Which, while it lasted, gave king Henry light.

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28) *obsequious* erklärt Johnson hier und an einigen andern Stellen mit *careful of obsequies.* Es ist vielleicht = innig hingegeben, anhänglich an einen Verstorbenen.

29) Die Fol. liest mit offenbarem Druckfehler *Men*, daraus machten die späteren Folioausgg. *Man*, eine Anrede, die hier schlecht passen will. Rowe las nicht viel besser *Sad* dafür, was neben *obsequious* nur stören würde. Dyce schlug *E'en* vor. Vielleicht ist *Men* aus *Son* verdruckt, was ohnehin zu *no more* zu ergänzen ist, und was einen Gegensatz zu dem folgenden *all his valiant sons* bilden würde.

30) *to overgo* = überwältigen, überhäufen.

1) So die Fol. Die Qs. fügen zu *wounded* noch hinzu *with an arrow in his neck.* Sh. folgte dabei der Angabe Holinshed's: *The lord Clifford, either for heat or pain, putting off his gorget suddenly, with an arrow, as some say, without a head, was stricken into the throat and immediately rendered his spirit.*

2) So in K. Henry VI. First Part (A. 2, Sc. 5) *Here dies the dusky torch of Mortimer.*

O, Lancaster! I fear thy overthrow,
More than my body's parting with my soul.
My love, and fear, [3] glued many friends to thee;
And, now I fall, thy tough commixtures melt,
Impairing Henry, strengthening mis-proud York; [4]
And whither fly the gnats, but to the sun?
And who shines now but Henry's enemies?
O Phœbus! [5] hadst thou never given consent
That Phaeton should check thy fiery steeds,
Thy burning car never had scorch'd the earth;
And, Henry, hadst thou sway'd as kings should do,
Or as thy father, and his father, did,
Giving no ground unto the house of York,
They [6] never then had sprung like summer flies;
I, and ten thousand in this luckless realm,
Had left no mourning widows for our death,
And thou this day hadst kept thy chair in peace.
For what doth cherish weeds but gentle air? [7]
And what makes robbers bold but too much lenity?
Bootless are plaints, and cureless are my wounds.
No way to fly, nor strength to hold out flight: [8]
The foe is merciless, and will not pity;
For at their hands I have deserv'd no pity.
The air hath got into my deadly wounds,

---

3) Die Liebe zu mir und die Furcht vor mir hatte viele Freunde mit Dir verkittet, und nun ich sterbe, löst sich das zähe Gemisch oder Band, das Dich mit Jenen verknüpfte.

4) Die Hgg. schieben hinter diesen Vers einen von Theobald aus den Qs. entlehnten ein, den sie an dieser Stelle für unentbehrlich und nur zufällig in der Folio ausgefallen halten: *The common people swarm like summer-flies,* eine Zeile, welche der Compilator des Textes der Qs. wahrscheinlich aus der in der Fol. bald nachher folgenden Zeile *They never then had sprung like summer-flies* fabricirte und an verkehrter Stelle einschob. Sie stört offenbar den Zusammenhang zwischen *strenghtening mis-proud York* und *whither fly the gnats but to the sun,* mit der Anspielung auf die Sonne als das Wappenabzeichen der Yorks: Indem die Mücken dieser Sonne zufliegen, wird die Partei York's verstärkt.

5) Die Unbesonnenheit des Phöbus, der seinem Sohne Phaeton den Sonnenwagen anvertraute und so der Erde Verderben brachte, wird in Parallele gestellt mit der Unbesonnenheit Heinrichs VI., der dem York zu viel traute, zu viel Macht einräumte und dadurch den Bürgerkrieg veranlasste.

6) *they* bezieht sich in der Art auf *house of York,* dass die Anhänger York's mit darunter verstanden sind. — Diese Zeile ist die einzige in Clifford's Monolog, welche in dem Texte der Qs. sich nicht findet, oder vielmehr, von dem Compilator modificirt, weiter oben findet. Vgl. Anm. 4.

7) Denselben Gedanken spricht Sh. in Antony and Cleopatra (A. 1, Sc. 2) aus: *O! then we bring forth weeds || When our quick winds lie still.*

8) Ich habe keinen Weg zur Flucht vor mir, und auch nicht mehr körperliche Kraft genug, um fliehen zu können.

And much effuse [9] of blood doth make me faint. —
Come, York, and Richard, Warwick, and the rest;
I stabb'd your fathers' bosoms, split my breast. [*He faints.*

Alarum and Retreat. *Enter* EDWARD, GEORGE, RICHARD, MONTAGUE, WARWICK, *and Soldiers.*

Edw. Now breathe we, lords; good fortune bids us pause,
And smooth the frowns of war with peaceful looks. —
Some troops pursue the bloody-minded queen,
That led calm Henry, though he were a king,
As doth a sail, fill'd with a fretting gust,
Command an argosy to stem the waves. [10]
But think you, lords, that Clifford fled with them?

War. No, 't is impossible he should escape;
For, though before his face [11] I speak the words,
Your brother Richard mark'd him for the grave,
And wheresoe'r he is, he 's surely dead. [CLIFFORD *groans and dies.* [12]

Rich. Whose soul is that which takes her heavy leave?
A deadly groan, like life and death's departing. [13]
See who it is.

Edw. And, now the battle 's ended,
If friend, or foe, let him be gently used.

Rich. Revoke that doom of mercy, for 't is Clifford;
Who not contented that he lopp'd the branch
In hewing Rutland when his leaves put forth, [14]
But set his murdering knife unto the root
From whence that tender spray did sweetly spring, —
I mean, our princely father, duke of York.

War. From off the gates of York fetch down the head,
Your father's head, which Clifford placed there;

---

9) *effuse* = Erguss, ein ungebräuchliches Substantiv, das Sh. nur an dieser Stelle hat.

10) Margarethe, wie sie den duldenden, willenlosen Heinrich von dem Schlachtfeld mit sich schleppt, wird mit einem Segel verglichen, das, von einem treibenden Windstoss geschwellt, ein schwerfälliges Kauffahrteischiff der Wellenströmung entgegen treibt. — *to fret* = treiben, in Bewegung setzen, von dem Winde gebraucht, findet sich in Merchant of Venice (A. 4, Sc. 1) *the mountain pines — — when they are fretted with the gusts of heaven.*

11) *his face* geht auf *your brother Richard*: wenn ich auch in's Gesicht ihn rühmen muss.

12) Die Bühnenweisung ist aus den Qs. — Die Fol. hat nur *Clifford groans.* — In der Vertheilung der folgenden Reden weichen manche Hgg. ohne Grund von derjenigen der Fol. ab, indem sie mit den Qs. die erste Zeile *Whose soul etc.* dem Edward, die zweite *A deadly etc.* dem Richard, die dritte und vierte *See who it is: and now etc.* wieder dem Edward zuertheilen.

13) *departing* = das Scheiden, die Trennung.

14) Das Bild von einem jungen Baumzweig, der abgehauen wird, als er zuerst sich belaubt hatte, wird hier auf den von Clifford in zarter Jugend erschlagenen Rutland (Vgl. A. 1, Sc. 3) angewandt.

Instead whereof, let this supply the room:
Measure for measure must be answered. [15]

Edw. Bring forth that fatal screech-owl to our house,
That nothing sung but death to us and ours:
Now death shall stop his dismal threatening sound,
And his ill-boding tongue no more shall speak.

[*Attendants bring the body forward.*

War. I think his understanding is bereft. —
Speak, Clifford, dost thou know who speaks to thee? —
Dark cloudy death o'ershades his beams of life,
And he nor sees, nor hears us what we say.

Rich. O, 'would he did! and so, perhaps, he doth:
'T is but his policy to counterfeit,
Because he would avoid such bitter taunts
Which in the time of death [16] he gave our father.

Geo. If so thou think'st, vex him with eager [17] words.

Rich. Clifford! ask mercy, and obtain no grace.

Edw. Clifford! repent in bootless penitence.

War. Clifford! devise excuses for thy faults.

Geo. While we devise fell tortures for thy faults.

Rich. Thou didst love York, and I am son to York.

Edw. Thou pitiedst Rutland, I will pity thee.

Geo. Where 's captain Margaret [18] to fence you now?

War. They mock thee, Clifford: swear [19] as thou wast wont.

Rich. What! not an oath? nay, then the world goes hard,
When Clifford cannot spare his friends an oath. —
I know by that, he 's dead; and, by my soul,
If this right hand would buy two hours' life,
That I in all despite might rail at him,
This hand should chop it off; and with the issuing blood
Stifle the villain, whose unstaunched [20] thirst
York and young Rutland could not satisfy.

War. Ay, but he 's dead. Off with the traitor's head,
And rear it in the place your father's stands. [21]
And now to London with triumphant march,

---

15) Dem Masse des Begangenen muss mit gleichem Masse entsprochen, Gleiches mit Gleichem vergolten werden. So in Measure for Measure (A. 5, Sc. 1) *Like doth quit like, and measure still for measure.*

16) d. h. als unser Vater durch Clifford's Hände starb. Die Qs. haben *in his hour of death.*

17) *eager* = scharf, bitter.

18) Eine höhnische Bezeichnung des kriegerischen Mannweibes, der Königin Margarethe.

19) *to swear* = fluchen, seinem Zorn durch Flüche Luft machen. — In demselben Sinne steht in den folgenden Zeilen das substantivische *oath.*

20) *unstaunched* = unlöschbar, was nicht zu stillen ist, nicht bloss = ungelöscht. So gebraucht Sh. die mit *un-* zusammengesetzten Participia überhaupt.

21) d. h. auf dem Thore der Stadt York.

There to be crowned England's royal king.
From whence shall Warwick cut the sea to France,
And ask the Lady Bona for thy queen.
So shalt thou sinew both these lands together;
And, having France thy friend, thou shalt not dread
The scatter'd foe that hopes to rise again;
For though they [22] cannot greatly sting to hurt,
Yet look to have them buz, to offend thine ears.
First will I see the coronation,
And then to Britany I 'll cross the sea,
To effect this marriage, so it please my lord.

Edw. Even as thou wilt, sweet Warwick, let it be;
For in [23] thy shoulder do I build my seat,
And never will I undertake the thing,
Wherein thy counsel and consent is wanting. —
Richard, I will create thee duke of Gloster; —
And George, of Clarence: — Warwick, as ourself,
Shall do, and undo, as him pleaseth best.

Rich. Let me be duke of Clarence, George, of Gloster,
For Gloster's dukedom is too ominous. [24]

War. Tut! that 's a foolish observation:
Richard, be duke of Gloster. Now to London,
To see these honours in possession. [25] [*Exeunt.*

ACT III.

SCENE I.

A Chace in the North of England.

Enter Two Keepers, [1] *with cross-bows in their hands.*

1. Keep. Under this thick-grown brake [2] we 'll shroud ourselves;
For through this laund anon the deer will come,

22) *they* bezieht sich auf das als Mehrheit gedachte *foe;* die Feinde werden hier als stechende, summende Insecten gefasst.

23) So die Fol., deren Lesart die Schulter als den Grund auffasst, in den der Thron hineingebaut werden soll. — Die meisten Hgg. lesen mit den späteren Folioausgg. *on thy shoulder.*

24) Sh. entlehnte diesen Gedanken aus einer Notiz, die er bei Hall fand: *It seemeth to many men that the name and title of Gloster hath been unfortunate and unlucky to divers which for their honour have been erected by creation of princes to that style and dignity.*

25) um zu sehen, dass wir diese neugewonnenen Ehren in Besitz nehmen.

1) So die Qs. — Die Fol. setzte dafür aus Versehen, wie an einer frühern Stelle (Vgl. A. 1, Sc. 2, Anm. 9) die Namen der auftretenden Schauspieler: *Enter Sincklo and Humphrey.* — Der Erstgenannte ist durch ein ähnliches Versehen auch in Taming of the Shrew (Induction) statt des dort auftretenden Schauspielers erwähnt.

2) *brake* = Dickicht. — *laund,* in der folgenden Zeile, ist eine veraltete Form für *lawn.*

And in this covert will we make our stand,
Culling the principal of all the deer.

2. Keep. I 'll stay above the hill, so both may shoot.

1. Keep. That cannot be; the noise of thy cross-bow
Will scare the herd, and so my shoot is lost.
Here stand we both, and aim we at the best:
And, for [3] the time shall not seem tedious,
I 'll tell thee what befel me on a day,
In this self place [4] where now we mean to stand.

2. Keep. Here comes a man, let 's stay till he be past.

Enter King HENRY, *disguised, with a prayer-book.* [5]

K. Hen. From Scotland am I stol'n, even of pure love [6]
To greet mine own land with my wishful sight.
No, Harry, Harry, 't is no land of thine;
Thy place is fill'd, thy sceptre wrung from thee,
Thy balm wash'd off wherewith thou wast anointed:
No bending knee will call thee Cæsar now,
No humble suitors press to speak for right, [7]
No, not a man comes for redress of thee, [8]
For how can I help them, and not myself?

1. Keep. Ay, here 's a deer whose skin 's a keeper's fee.
This is the *quondam* king: let 's seize upon him.

K. Hen. Let me embrace the sour adversities; [9]
For wise men say, it is the wisest course.

2. Keep. Why linger we? let us lay hands upon him.

1. Keep. Forbear a while; we 'll hear a little more.

K. Hen. My queen and son are gone to France for aid;
And, as I hear, the great commanding Warwick
Is thither gone, to crave the French king's sister
To wife for Edward. If this news be true,
Poor queen and son, your labour is but lost;
For Warwick is a subtle orator,
And Lewis a prince soon won with moving words.

---

3) *for* = *because, in order that.*

4) Die Hgg. machen ein Compositum *self-place* daraus; *self* ist jedoch = *same*, also *in this same place.*

5) Die Bühnenweisung ist aus der der Fol. und derjenigen der Qs. zusammengesetzt.

6) *even of pure love* = bloss aus Liebe, aus liebevoller Sehnsucht, ist mit dem folgenden *to greet etc.* zu verbinden.

7) keine demüthigen Bittsteller werden sich um das Wort bemühen, um zu ihrem Rechte zu gelangen.

8) wegen Herstellung oder Genugthuung, die von Dir ausgehen sollte.

9) *adversities* ist Pope's Emendation für das *adversaries* der Fol. Weniger nothwendig erscheint die Aenderung desselben Hggs. *these sour adversities* für das *the* der Fol. — Dyce wollte lesen *Let me embrace thee, sour adversity!*

By this account [10] then, Margaret may win him,
For she 's a woman to be pitied much:
Her sighs will make a battery in his breast,
Her tears will pierce into a marble heart;
The tiger will be mild whiles she doth mourn,
And Nero will be tainted with remorse, [11]
To hear and see her plaints, her brinish tears.
Ay, but she 's come to beg; Warwick, to give:
She on his left side craving aid for Henry,
He on his right asking a wife for Edward.
She weeps, and says — her Henry is depos'd;
He smiles, and says — his Edward is install'd;
That she, poor wretch, for grief can speak no more,
Whiles Warwick tells his title, [12] smooths the wrong,
Inferreth arguments of mighty strength; [13]
And, in conclusion, wins the king from her,
With promise of his sister, and what else,
To strengthen and support king Edward's place.
O Margaret! thus 't will be; and thou, poor soul,
Art then forsaken, as thou went'st forlorn.

2. Keep. Say, what art thou that talk'st of kings and queens?

K. Hen. More than I seem, and less than I was born to:
A man at least, for less I should not be;
And men may talk of kings, and why not I?

2. Keep. Ay, but thou talk'st as if thou wert a king.

K. Hen. Why, so I am, in mind; [14] and that 's enough.

2. Keep. But, if thou be a king, where is thy crown?

K. Hen. My crown is in my heart, not on my head;
Not deck'd with diamonds, and Indian stones,
Nor to be seen: my crown is call'd, content;
A crown it is, that seldom kings enjoy.

2. Keep Well, if you be a king crown'd with content,
Your crown content, [15] and you, must be contented
To go along with us; for, as we think,
You are the king, king Edward hath depos'd;

---

10) zufolge dieser Rechnung, dieser Erwägung.

11) Selbst ein Wütherich wie Nero wird sich von Erbarmen und Rührung durchdringen lassen, wenn er ihre Klagen hört und ihre salzigen Thränen sieht.

12) *his title* ist Edward's Rechtsanspruch auf den Englischen Thron.

13) So in A. 2, Sc. 2. *Full well hath Clifford play'd the orator,* || *Inferring arguments of mighty force.* — In der nächsten Rede des 2. Keeper lässt die Fol. das *that,* das die Qs. haben, zufällig aus.

14) Malone findet hier eine Anspielung auf den Anfang eines altenglischen Liedes *My mind to me a kingdom is.*

15) so muss Eure Krone, die Ihr die Zufriedenheit nennt, und Ihr selbst es Euch gefallen lassen mitzugehen.

And we his subjects, sworn in all allegiance,
Will apprehend you as his enemy.

K. Hen. But did you never swear, and break an oath?

2. Keep. No, never such an oath; nor will not now.

K. Hen. Where did you dwell, when I was king of England?

2. Keep. Here in this country, where we now remain.

K. Hen. I was anointed king at nine months old;
My father and my grandfather were kings,
And you were sworn true subjects unto me;
And tell me then, have you not broke your oaths?

1. Keep. No;
For we were subjects but while you were king.

K. Hen. Why, am I dead? do I not breathe a man? [16]
Ah, simple men! you know not what you swear. [17]
Look, as I blow this feather from my face,
And as the air blows it to me again,
Obeying with my wind [18] when I do blow,
And yielding to another when it blows,
Commanded always by the greater gust,
Such is the lightness of you common men.
But do no break your oaths; for of that sin
My mild entreaty shall not make you guilty.
Go where you will, the king shall be commanded,
And be you kings; command, and I 'll obey.

1. Keep. We are true subjects to the king, king Edward.

K. Hen. So would you be again to Henry,
If he were seated as king Edward is.

1. Keep. We charge you, in God's name, and the king's, [19]
To go with us unto the officers.

K. Hen. In God's name, lead; your king's name be obey'd:
And what God will, that [20] let your king perform;
And what he will, I humbly yield unto.

[*Exeunt.*

---

16) athme ich nicht wie ein lebendiger Mensch?

17) Das *sweare* der Fol. sollte vielleicht *sware*, die ältere bei Sh. auch sonst begegnende Präteritumsform von *to swear* sein.

18) *to obey with* = gegen Jemanden willfährig sein. — *my wind* = der Hauch meines Mundes, wird dem *another wind* = eine andere Luftströmung, entgegengesetzt.

19) Steevens fügte hinter *and* des Versmasses wegen ein *in* ein. Da der Ton jedoch auf *God's* wie auf *king's* ruhen muss, ist eher hinter *charge you* eine Verspause von einer Sylbe anzunehmen. — Auch haben die Qs. *we charge you in God's name and the king's* ohne *in*.

20) *that* in der Fol., von manchen Hggn. willkührlich in *then* umgeändert.

SCENE II.

London. A Room in the Palace.

Enter King EDWARD, GLOSTER, CLARENCE, *and Lady* GREY.

K. Edw. Brother of Gloster, at Saint Alban's field
This lady's husband, Sir Richard Grey, [1] was slain,
His land then seiz'd on by the conqueror:
Her suit is now, to repossess those lands;
Which we in justice cannot well deny,
Because in quarrel of the house of York
The worthy gentleman did lose his life.

Glo. Your highness shall do well, to grant her suit;
It were dishonour, to deny it her.

K. Edw. It were no less; but yet I 'll make a pause.

Glo. Yea; is it so? [*Aside.*
I see, the lady hath a thing to grant,
Before the king will grant her humble suit.

Clar. He knows the game: how true he keeps the wind! [2] [*Aside.*

Glo. Silence! [*Aside.*

K. Edw. Widow, we will consider of your suit,
And come some other time to know our mind.

L. Grey. Right gracious lord, I cannot brook delay:
May it please your highness to resolve me now,
And what your pleasure is shall satisfy me.

Glo. Ay, widow? then I 'll warrant you all your lands,
An if what pleases him shall pleasure you.
Fight closer, or, good faith, you 'll catch a blow. [*Aside.*

Clar. I fear her not [3] unless she chance to fall. [*Aside.*

Glo. God forbid that, for he 'll take vantages. [*Aside.*

K. Edw. How many children hast thou, widow? tell me.

Clar. I think, he means to beg a child of her. [*Aside.*

Glo. Nay then, whip me; he 'll rather give her two. [*Aside.*

L. Grey. Three, my most gracious lord.

Glo. You shall have four, if you 'll be rul'd by him. [*Aside.*

K. Edw. 'T were pity, they should lose their father's lands.

---

1) Die Hgg. berichtigen, dass der Betreffende Sir John Grey geheissen habe und in der Schlacht bei St. Alban's auf Seiten Heinrichs VI. gefallen sei. Sie lassen demgemäss den einen Irrthum im Text stehen und corrigiren nur den andern, indem sie *John* für *Richard* setzen. Dass Sh. aber *Richard* schrieb, erhellt sowohl aus dem Texte der Fol., wie aus dem der Qs., wo der entsprechende Vers lautet *This lady's husband here, sir Richard Grey,* || *At the battle of Saint Alban's did lose his life.*

2) Das Bild ist von einem Jagdhund, der auf der Verfolgung des Wildes die Witterung nicht verliert.

3) Ich bin ihretwegen unbesorgt.

L. Grey. Be pitiful, dread lord, and grant it then. [4]
K. Edw. Lords, give us leave: I 'll try this widow's wit.
Glo. Ay, good leave have you; for you will have leave,
Till youth take leave, and leave you to the crutch.
[Gloster *and* Clarence *stand apart.*
K. Edw. Now tell me, Madam, do you love your children?
L. Grey. Ay, full as dearly as I love myself.
K. Edw. And would you not do much, to do them good?
L. Grey. To do them good I would sustain some harm.
K. Edw. Then get your husband's lands, to do them good.
L. Grey. Therefore I came unto your majesty.
K. Edw. I 'll tell you how these lands are to be got.
L. Grey. So shall you bind me to your highness' service.
K. Edw. What service wilt thou do me, if I give them?
L. Grey. What you command, that rests in me to do;
K. Edw. But you will take exceptions to my boon.
L. Grey. No, gracious lord, except I cannot do it.
K. Edw. Ay, but thou canst do what I mean to ask.
L. Grey. Why then, I will do what your grace commands.
Glo. He plies her hard; and much rain wears the marble. [*Aside.*
Clar. As red as fire! [5] nay, then her wax must melt. [*Aside.*
L. Grey. Why stops my lord? shall I not hear my task?
K. Edw. An easy task: 't is but to love a king.
L. Grey. That 's soon perform'd, because I am a subject.
K. Edw. Why then, thy husband's lands I freely give thee.
L. Grey. I take my leave with many thousand thanks.
Glo. The match is made: she seals is with a curt'sy.
K. Edw. But stay thee; 't is the fruits of love I mean.
L. Grey. The fruits of love I mean, my loving liege.
K. Edw. Ay, but, I fear me, in another sense.
What love think'st thou I sue so much to get?
L. Grey. My love till death, my humble thanks, my prayers:
That love which virtue begs, and virtue grants.
K. Edw. No, by my troth, I did not mean such love.
L. Grey. Why, then you mean not as I thought you did.
K. Edw. But now you partly may perceive my mind.
L. Grey. My mind will never grant what I perceive
Your highness aims at, if I aim aright. [6]
K. Edw. To tell thee plain, I aim to lie with thee.
L. Grey. To tell you plain, I had rather lie in prison.
K. Edw. Why, then thou shalt not have thy husband's lands.

---

[4]) Bemerkenswerth ist die Variante der Qs., welche *them* für *then* lesen.
[5]) *as red as fire* bezieht sich auf Edward.
[6]) *to aim* = zielen auf Etwas, nach Etwas streben, und = errathen, vermuthen.

L. Grey. Why, then mine honesty shall be my dower;
For by that loss I will not purchase them.
K. Edw. Therein thou wrong'st thy children mightily.
L. Grey. Herein your highness wrongs both them and me.
But, mighty lord, this merry inclination
Accords not with the sadness [7] of my suit;
Please you dismiss me, either with ay, or no.
K. Edw. Ay, if thou wilt say ay to my request;
No, if thou dost say no to my demand.
L. Grey. Then, no, my lord. My suit is at an end.
Glo. The widow likes him not, she knits her brows. [*Aside.*
Clar. He is the bluntest wooer in Christendom. [*Aside.*
K. Edw. Her looks do argue her replete with modesty; [*Aside.*
Her words do show her wit incomparable;
All her perfections challenge sovereignty:
One way, or other, [8] she is for a king,
And she shall be my love, or else my queen. —
Say, [9] that king Edward take thee for his queen?
L. Grey. 'T is better said than done, my gracious lord:
I am a subject fit to jest withal,
But far unfit to be a sovereign.
K. Edw. Sweet widow, by my state I swear to thee,
I speak no more than what my soul intends;
And that is, to enjoy thee for my love.
L. Grey. And that is more than I will yield unto.
I know, I am too mean to be your queen,
And yet too good to be your concubine.
K. Edw. You cavil, widow: I did mean, my queen.
L. Grey. 'T will grieve your grace, my sons should call you father.
K. Edw. No more than when my daughters [10] call thee mother.
Thou art a widow, and thou hast some children;
And, by God's mother, I, being but a bachelor,
Have other some: why, 't is a happy thing
To be the father unto many sons.
Answer no more, for thou shalt be my queen.

---

7) *sadness* = Ernst, ernste Meinung.

8) entweder auf unehrlichem Wege oder auf ehrlichem, ist sie für einen König bestimmt.

9) *say* = nimm an, setze den Fall. — Lady Grey in ihrer Antwort fasst *to say* in gewöhnlichem Sinn. — Die Umrisse zu dem nun folgenden Theile des Dialogs fand Sh. in seinen Chroniken bereits vor.

10) Viele Hgg. setzen stillschweigend *thy daughters* dafür. — *my daughters,* wie Qs. und Fol. lesen, sind die unehelich erzeugten Töchter Edward's, die er mit in die Ehe bringt.

Glo. The ghostly father [11] now hath done his shrift. [*Aside.*
Clar. When he was made a shriver, 't was for shift. [*Aside.*
K. Edw. Brothers, you muse [12] what chat we two have had.
Glo. The widow likes it not, for she looks very sad.
K. Edw. You 'd think it strange if I should marry her.
Clar. To whom, my lord?
K. Edw. Why, Clarence, to myself?
Glo. That would be ten days' wonder [13] at the least.
Clar. That 's a day longer than a wonder lasts.
Glo. By so much is the wonder in extremes.
K. Edw. Well, jest on, brothers: I can tell you both,
Her suit is granted for her husband's lands.

Enter a Nobleman.

Nob. My gracious lord, Henry your foe is taken,
And brought your prisoner to your palace gate.
K. Edw. See that he be convey'd unto the Tower: —
And go we, brothers, to the man that took him,
To question of his apprehension. —
Widow, go you along. — Lords, use her honourable. [14]
[*Exeunt King* Edw., *Lady* Grey, Clar., *and Lord.*
Glo. Ay, Edward will use women honourably.
'Would he were wasted, marrow, bones, and all,
That from his loins no hopeful branch may spring,
To cross me [15] from the golden time I look for!
And yet, between my soul's desire, and me,
The lustful Edward's title buried, [16]
Is Clarence, Henry, and his son young Edward,
And all the unlook'd-for issue of their bodies,
To take their rooms, ere I can place myself:
A cold premeditation for my purpose. [17]
Why then, I do but dream on sovereignty;

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[11]) *ghostly father* = Seelsorger, Beichtvater, wie der Mönch in Romeo and Juliet öfter neben *ghostly confessor* genannt wird.

[12]) *to muse* = sich wundern über Etwas, verwundert über Etwas grübeln.

[13]) Ein Wunder, das sprüchwörtlich neun Tage dauert, muss also ein ganz ausserordentliches sein, wenn es länger dauern soll. Umgekehrt in As you like it (A. 3, Sc. 2) *I was seven of the nine days out of the wonder, before you came.*

[14]) So die Fol., obgleich sie in der nächsten Zeile *honourably* hat. — Die Adjective auf *—able* gebraucht Sh. öfter für die Adverbia auf *—ably.*

[15]) *to cross* = Jemandem hinderlich in den Weg treten, ist hier mit *from* verbunden, als ob, wie in den Qs., *to hinder* dafür stände.

[16]) wenn auch das Thronrecht des wollüstigen Edward begraben ist, wenn auch Edward selbst todt ist.

[17]) Das ist eine vorgängige Erwägung, die abkühlend, niederschlagend für meinen Plan wirkt.

Like one that stands upon a promontory,
And spies a far-off shore where he would tread,
Wishing his foot were equal with his eye;
And chides the sea that sunders him from thence,
Saying — he 'll lade it dry [18] to have his way:
So do I wish the crown, being so far off,
And so I chide the means that keep me from it;
And so I say — I 'll cut the causes off,
Flattering me with impossibilities. —
My eye 's too quick, my heart o'erweens too much,
Unless my hand and strength could equal them.
Well, say there is no kingdom then for Richard,
What other pleasure can the world afford?
I 'll make my heaven in a lady's lap,
And deck my body in gay ornaments,
And witch sweet ladies with my words and looks.
O miserable thought! and more unlikely,
Than to accomplish twenty golden crowns.
Why, love forswore me in my mother's womb:
And, for I should not deal in her [19] soft laws,
She did corrupt frail nature with some bribe
To shrink mine arm up like a wither'd shrub;
To make an envious mountain on my back,
Where sits deformity to mock my body;
To shape my legs of an unequal size;
To disproportion me in every part; [20]
Like to a chaos, [21] or an unlick'd bear-whelp,
That carries no impression like the dam. [22]
And am I then a man to be belov'd?
O, monstrous fault, to harbour such a thought!
Then, since this earth affords no joy to me
But to command, to check, to o'erbear such
As are of better person than myself,
I 'll make my heaven to dream upon the crown;
And, whiles I live, to account this world but hell,

---

18) *to lade* = ausschöpfen.

19) Wie hier personificirt Sh. auch an einigen andern Stellen *love* als weiblich, so in Comedy of Errors (A. 3, Sc. 2) *let love, being light, be drowned, if she sink.*

20) *to disproportion* = des Ebenmasses berauben, körperlich entstellen.

21) *chaos* = wüste Masse, hier ausnahmsweise von einer einzelnen Person gebraucht.

22) ein ungeleckter junger Bär, der kein bestimmtes, der Mutter ähnliches Gepräge oder Aussehen hat. Es ist eine Anspielung auf den Volksglauben, dass die Bärin ihr Junges als eine formlose Masse zur Welt bringe und demselben erst später durch eifriges Lecken die Gestalt eines Bären gebe.

Until my mis-shap'd trunk that bears this head,
Be round impaled with a glorious crown. [23]
And yet I know not how to get the crown,
For many lives stand between me and home: [24]
And I, like one lost in a thorny wood,
That rents [25] the thorns, and is rent with the thorns,
Seeking a way, and straying from the way,
Not knowing how to find the open air,
But toiling desperately to find it out,
Torment myself to catch the English crown:
And from that torment I will free myself,
Or hew my way out with a bloody axe.
Why, I can smile, and murder while I smile.
And cry, content, to that which grieves my heart,
And wet my cheeks with artificial tears,
And frame my face to all occasions.
I 'll drown more sailors than the mermaid shall, [26]
I 'll slay more gazers than the basilisk;
I 'll play the orator as well as Nestor,
Deceive more slily than Ulysses could,
And, like a Sinon, take another Troy. [27]
I can add colours to the cameleon, [28]
Change shapes with Proteus, for advantages,
And set the murderous Machiavel to school. [29]
Can I do this, and cannot get a crown?
Tut! were it further off, I 'll pluck it down. [*Exit.*

---

23) Die Construction ist ungenau, da *be round impaled etc.* sich auf *this head* beziehen sollte, in der That aber nur von *this mis-shap'd trunk* abhängt.

24) Mit *between me and home* leitet Sh. schon von dem direkten Wortsinn zu der Vergleichung über, die in den folgenden Zeilen weiter ausgeführt wird. Ebenso abrupt kehrt er nachher bei den Worten *to catch the English crown* von dem Gleichnisse wieder zur Sache zurück.

25) *to rent,* die ältere Form für *to rend,* wird bei Sh. unterschiedslos neben der andern gebraucht.

26) scil. *shall ever drown.* — Eine Anspielung auf den Mythus von den Sirenen, ist u. A. in Comedy of Errors (A. 3, Sc. 2) *I 'll stop mine ears against the mermaid's song.*

27) Sinon, dessen heuchlerische Reden und Thränen das Trojanische Ross in die belagerte Stadt brachten, wird in ähnlicher Beziehung in Titus Andronicus (A. 5, Sc. 3) erwähnt *Tell us what Sinon hath bewitch'd our ears.*

28) So lautet in Two Gentlemen of Verona (A. 2, Sc. 4) auf Silvia's Frage *sir Thurio, do you change colour?* Valentin's spöttische Bemerkung *Give him leave, Madam, he is a kind of cameleon.*

29) Der grausame Macchiavell kann noch bei mir in die Schule gehen. — Denselben Anachronismus beging Sh. in K. Henry VI. First Part (A. 5, Sc. 4) *Alençon! that notorious Machiavel.* — Die Qs. haben dafür *the aspiring Cätiline.*

SCENE III.

France. A Room in the Palace.

Flourish. Enter Lewis *the French King, and Lady* Bona, *attended: the King takes his state. Then enter Queen* Margaret, *Prince* Edward, *and the Earl of* Oxford. [1]

K. Lew. Fair queen of England, worthy Margaret, [*Rising.*
Sit down with us: it ill befits thy state
And birth that thou shouldst stand, while Lewis doth sit.
Q. Mar. No, mighty king of France; now Margaret
Must strike her sail, and learn a while to serve,
Where kings command. I was, I must confess,
Great Albion's queen in former golden days;
But now mischance hath trod my title down,
And with dishonour laid me on the ground,
Where I must take like seat unto my fortune, [2]
And to my humble seat conform myself.
K. Lew. Why, say, fair queen, whence springs this deep despair?
Q. Mar. From such a cause as fills mine eyes with tears,
And stops my tongue, while heart is drown'd in cares.
K. Lew. Whate'er it be, be thou still like thyself,
And sit thee by our side: yield not thy neck [*Seats her by him.*
To fortune's yoke, but let thy dauntless mind
Still ride in triumph over all mischance.
Be plain, queen Margaret, and tell thy grief;
It shall be eas'd, if France can yield relief.
Q. Mar. Those gracious words revive my drooping thoughts,
And give my tongue-tied sorrows leave to speak.
Now, therefore, be it known to noble Lewis,
That Henry, sole possessor of my love,
Is of a king become a banish'd man,
And forc'd to live in Scotland, a forlorn; [3]
While proud ambitious Edward, duke of York,
Usurps the regal title, and the seat

---

[1]) Die Fol. hat *Enter Lewis the French King, his Sister Bona, his Admiral, called Bourbon: Prince Edward, Queen Margaret, and the Earl of Oxford. Lewis sits and riseth up again,* d. h. der König steht auf von seinem Sitz beim Eintritt der Königin. — Den Admiral Bourbon, eine stumme Figur, die der König am Schluss der Scene einmal anredet, haben die Hgg. aus der Bühnenweisung gestrichen und in das Personenverzeichniss nicht mit aufgenommen. — Bona ist die Schwägerin, nicht die Schwester des Königs.

[2]) ich muss einen Sitz einnehmen, der in seiner Niedrigkeit meiner jetzigen Glücksstellung entspricht.

[3]) *forlorn* — ein verlorner, preisgegebener Mensch, ist hier substantivisch gebraucht.

Of England's true-anointed lawful king.
This is the cause, that I, poor Margaret,
With this my son, prince Edward, Henry's heir,
Am come to crave thy just and lawful aid;
And if thou fail us, all our hope is done.
Scotland hath will to help, but cannot help;
Our people and our peers are both misled,
Our treasure seiz'd, our soldiers put to flight,
And, as thou seest, ourselves in heavy plight. [4]

K. Lew. Renowned queen, with patience calm the storm,
While we bethink a means to break it off.

Q. Mar. The more we stay, the stronger grows our foe.

K. Lew. The more I stay, the more I 'll succour thee.

Q. Mar. O! but impatience waiteth on true sorrow:
And see where comes the breeder of my sorrow.

Enter WARWICK, *attended.*

K. Lew. What 's he, approacheth boldly [5] to our presence?

Q. Mar. Our [6] earl of Warwick, Edward's greatest friend.

K. Lew. Welcome, brave Warwick. What brings thee to France?

[*Descending from his state. Queen* MARGARET *rises.* [7]

Q. Mar. Ay, now begins a second storm [8] to rise;
For this is he that moves both wind and tide.

War. From worthy Edward, king of Albion,
My lord and sovereign, and thy vowed friend,
I come, in kindness, and unfeigned love,
First, to do greetings to thy royal person,
And then, to crave a league of amity;
And lastly, to confirm that amity
With nuptial knot, if thou vouchsafe to grant
That virtuous lady Bona, thy fair sister,
To England's king in lawful marriage.

Q. Mar. If that go forward, Henry's hope is done. [9]

War. And, gracious Madam, [*To* BONA.] in our king's behalf,
I am commanded, with your leave and favour,
Humbly to kiss your hand, and with my tongue

---

[4]) *heavy plight* = traurige, gedrückte Lage. — *ourselves* ist Margarethe und ihr Sohn.

[5]) *boldly*, insofern Warwick unangemeldet eintritt.

[6]) *our earl*, das sich in Qs. und Fol. findet, sagt Margarethe als Königin von England, also auch Warwicks Königin.

[7]) Die Fol. hat kürzer *He descends. She ariseth.*

[8]) *a second storm* bezieht sich auf Ludwigs frühere Worte *with patience calm the storm.*

[9]) so ist es mit Heinrich's Hoffnung vorbei. So hatte Margarethe vorher gesagt: *And if thou fail us, all our hope is done.* Solche Wiederholungen kommen in diesen Jugend-dramen Sh.'s öfter vor.

To tell the passion of my sovereign's heart;
Where fame, late entering at his heedful ears,
Hath plac'd thy beauty's image, and thy virtue.
Q. Mar. King Lewis, and lady Bona, hear me speak,
Before you answer Warwick. His demand
Springs not from Edward's well-meant honest love, [10]
But from deceit, bred by necessity;
For how can tyrants safely govern home,
Unless abroad they purchase great alliance?
To prove him tyrant, this reason may suffice,
That Henry liveth still; but were he dead,
Yet here prince Edward stands, king Henry's son.
Look therefore, Lewis, that by this league and marriage
Thou draw not on [11] thy danger and dishonour;
For though usurpers sway the rule a while,
Yet heavens are just, and time suppresseth wrongs.
War. Injurious Margaret!
Prince. And why not queen?
War. Because thy father Henry did usurp,
And thou no more art prince, than she is queen.
Oxf. Then Warwick disannuls great John of Gaunt,
Which did subdue the greatest part of Spain;
And, after John of Gaunt, Henry the fourth,
Whose wisdom was a mirror to the wisest;
And after that wise prince, Henry the fifth,
Who by his prowess conquered all France:
From these our Henry lineally descends.
War. Oxford, how haps it, in this smooth discourse,
You told not, how Henry the sixth hath lost
All that which Henry the fifth had gotten?
Methinks, these peers of France should smile at that.
But for the rest, — you tell a pedigree
Of threescore and two years; a silly time
To make prescription for a kingdom's worth. [12]
Oxf. Why, Warwick, canst thou speak against thy liege,
Whom thou obeyedst thirty and six years,
And not bewray thy treason with a blush? [13]

---

10) Warwick's Werbung entspringt nicht aus einer Liebe, welche etwa Edward aufrichtig und redlich für Bona empfände, sondern u. s. w.

11) *to draw on* = herbeiziehen, fördern, als transitives Verbum mit dem Accusativ des Objectes. — Halliwell, der *on* als Präposition auffasste, wollte *thy* in *thee* ändern.

12) Eine Frist von zwei und sechszig Jahren ist eine Zeit, zu kümmerlich, als dass man darauf hin den Besitz eines Königreiches für verjährt erklären könnte.

13) und Du offenbarst durch kein Erröthen ein Bewusstsein des Verraths, den Du jetzt an Deinem König begehst.

War. Can Oxford, that did ever fence the right,
Now buckler falsehood with a pedigree?
For shame! leave Henry, and call Edward king.
Oxf. Call him my king, by whose injurious doom
My elder brother, the lord Aubrey Vere,
Was done to death? and more than so, my father,
Even in the downfall of his mellow'd years,
When nature brought him to the door of death?
No, Warwick, no; while life upholds this arm,
This arm upholds the house of Lancaster.
War. And I the house of York.
K. Lew. Queen Margaret, prince Edward, and Oxford,
Vouchsafe at our request to stand aside,
While I use further conference with Warwick.
Q. Mar. Heavens grant, that Warwick's words bewitch him not!
[*Retiring with the Prince and Oxford.* [14]
K. Lew. Now, Warwick, tell me, even upon thy conscience,
Is Edward your true king? for I were loath,
To link with him that were not lawful chosen.
War. Thereon I pawn my credit, and mine honour.
K. Lew. But is he gracious [15] in the people's eye?
War. The more, that Henry was unfortunate. [16]
K. Lew. Then further, all dissembling set aside,
Tell me for truth the measure of his love
Unto our sister Bona.
War. Such it seems,
As may beseem a monarch like himself.
Myself have often heard him say, and swear,
That this his love was an eternal [17] plant;
Whereof the root was fix'd in virtue's ground,
The leaves and fruit maintain'd with beauty's sun,
Exempt from envy, but not from disdain, [18]
Unless the lady Bona quit his pain.

---

[14]) Die Fol. hat *They stand aloof.*

[15]) *gracious* erklärt Malone mit *a favourite with the people.* Vielleicht ist es aber = mit den Gaben Gottes versehen, die einen König zieren sollen, und es bezöge sich die Frage auf die innerliche und persönliche Berechtigung Edward's zur Königswürde, während die vorhergehende Frage nur die Legitimität und die Rechtmässigkeit der Wahl betraf. So in Macbeth mehrere Mal *the gracious Duncan.*

[16]) Dass Heinrich kein Glück hatte, galt in den Augen des Volks für ein Zeichen, dass die Gnade des Himmels nicht auf ihm ruhe, dass er also nicht *gracious* sei.

[17]) *eternal,* von Steevens richtig mit *perennial* erklärt, ist die Lesart der Qs. — Die Fol. hat *external* dafür.

[18]) Edward's Liebe zu der Bona ist unbesorgt vor dem Hasse oder dem bösen Leumunde der Welt, aber nicht vor einem Verschmähen von Seiten Bona's selbst

K. Lew. Now, sister, let us hear your firm resolve.
Bona. Your grant, or your denial, shall be mine. —
Yet I confess, [*To* War.] that often ere this day,
When I have heard your king's desert recounted,
Mine ear hath tempted judgment to desire. [19]
K. Lew. Then, Warwick, thus: — our sister shall be Edward's;
And now forthwith shall articles be drawn
Touching the jointure that your king must make,
Which with her dowry shall be counterpois'd. —
Draw near, queen Margaret, and be a witness,
That Bona shall be wife to the English king.
Prince. To Edward, but not to the English king.
Q. Mar. Deceitful Warwick! it was thy device
By this alliance to make void my suit:
Before thy coming, Lewis was Henry's friend.
K. Lew. And still is friend to him and Margaret:
But if your title to the crown be weak,
As may appear by Edward's good success,
Then 't is but reason, that I be releas'd
From giving aid which late I promised.
Yet shall you have all kindness at my hand,
That your estate requires, and mine can yield.
War. Henry now lives in Scotland, at his ease,
Where having nothing, nothing can he lose.
And as for you yourself, our *quondam* queen,
You have a father able [20] to maintain you,
And better 't were you troubled him than France.
Q. Mar. Peace! impudent and shameless Warwick, peace, [21]
Proud setter-up and puller-down of kings; [22]
I will not hence, till with my talk and tears,
Both full of truth, I make king Lewis behold
Thy sly conveyance, [23] and thy lord's false love;
For both of you are birds of self-same feather. [*A horn sounded within.* [24]
K. Lew. Warwick, this is some post to us, or thee.

---

19) Ich hörte das Lob des Königs so gern an, dass darüber mein besonneneres Urtheil Gefahr lief, in Liebe überzugehen.

20) Da sonst überall nur von der Armuth Regnier's die Rede ist, so hält Johnson diese Verweisung auf ihn hier für ironisch; indess scheint die Ironie im Munde Warwicks weniger passend an dieser Stelle, wo es dem Redenden ernstlich daran liegen muss, das Band zwischen Margarethe und dem König von Frankreich zu lösen.

21) Das zweite *peace*, das in der Fol. zufällig ausgefallen war, ergänzt die zweite Fol. von 1632.

22) Vgl. A. 2, Sc. 3, Anm. 6, und Anm. 9 dieser Scene.

23) *conveyance* = List, Intrigue, heimliche Betreibung einer Sache.

24) Die Bühnenweisung der Fol. lautet *Post blowing a horn within.* — Vgl. A. 2, Sc. 1, Anm. 13. — Demgemäs hat die Fol. auch *Enter the Post.*

Enter a Messenger.

Mess. My lord ambassador, these letters are for you,
Sent from your brother, marquess Montague. —
These from our king unto your majesty. —
And, Madam, these for you; from whom, I know not. [*They all read their letters.* [25]

Oxf. I like it well, that our fair queen and mistress
Smiles at her news, while Warwick frowns at his.

Prince. Nay, mark how Lewis [26] stamps as he were nettled:
I hope all 's for the best.

K. Lew. Warwick, what are thy news? and yours, fair queen?

Q. Mar. Mine, such as fill my heart with unhop'd joys.

War. Mine, full of sorrow and heart's discontent.

K. Lew. What! has your king married the lady Grey,
And now, to sooth your forgery and his, [27]
Sends me a paper to persuade me patience? [28]
Is this the alliance that he seeks with France?
Dare he presume to scorn us in this manner?

Q. Mar. I told your majesty as much before:
This proveth Edward's love, and Warwick's honesty.

War. King Lewis, I here protest, in sight of heaven,
And by the hope I have of heavenly bliss,
That I am clear from this misdeed of Edward's;
No more my king, for he dishonours me,
But most himself, if he could see his shame. [29]
Did I forget, that by the house of York
My father came untimely to his death?
Did I let pass the abuse done to my niece? [30]
Did I impale him with the regal crown?
Did I put Henry from his native right,
And am I guerdon'd [31] at the last with shame?

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25) So die Bühnenweisung der Fol.

26) *Lewis*, das in der Regel bei Sh. einsylbig gelesen wird, ist hier ausnahmsweise zweisylbig.

27) um Eure Fälschung und seine eigene zu beschönigen.

28) *to persuade* mit dem Dativ der Person und dem Accusativ der Sache = Einen zu Etwas überreden.

29) er würde sich selbst am meisten entehrt fühlen, wenn er seine Schande sehen könnte.

30) Sh. spielt hier auf ein Ereigniss an, das im Drama weiter nicht berührt wird, von dem aber Holinshed erzählt: *King Edward did attempt a thing once in the earl's house, which was much against the earl's honesty (whether he would have deflowered his daughter or his niece, the certainty was not for both their honours revealed) for surely such a thing was attempted by King Edward.*

31) *to guerdon* = vergelten, belohnen. — Das veraltete Verbum findet sich sonst nur noch in K. Henry VI. Second Part (A. 1, Sc. 4).

Shame on himself, for my desert is honour: [32]
And to repair my honour lost for him,
I here renounce him, and return to Henry.
My noble queen, let former grudges pass,
And henceforth I am thy true servitor.
I will revenge his wrong to lady Bona, [33]
And replant Henry in his former state.

Q. Mar. Warwick, these words have turn'd my hate to love;
And I forgive and quite forget old faults,
And joy that thou becom'st king Henry's friend.

War. So much his friend, ay, his unfeigned friend,
That if king Lewis vouchsafe to furnish us
With some few bands of chosen soldiers,
I 'll undertake to land them on our coast,
And force the tyrant from his seat by war.
'T is not his new-made bride shall succour him:
And as for Clarence, as my letters tell me,
He 's very likely now to fall from him,
For matching more for wanton lust than honour, [34]
Or than for strength and safety of our country.

Bona. Dear brother, how shall Bona be reveng'd,
But by thy help to this distressed queen?

Q. Mar. Renowned prince, how shall poor Henry live,
Unless thou rescue him from foul despair?

Bona. My quarrel, and this English queen's, are one.

War. And mine, fair lady Bona, joins with yours.

K. Lew. And mine, with hers, and thine, and Margaret's.
Therefore, at last, I firmly am resolv'd,
You shall have aid.

Q. Mar. Let me give humble thanks for all at once.

K. Lew. Then England's messenger, return in post;
And tell false Edward, thy supposed king,
That Lewis of France is sending over maskers,
To revel it with him and his new bride. [35]
Thou seest what 's past; go fear thy king withal. [36]

---

32) *honour* ist Gegensatz zu dem vorhergehenden *shame:* Ehre, nicht Schmach, ist meine Gebühr, kommt mir zu.

33) das Unrecht, das Edward der Bona zugefügt hat.

34) weil Edward mehr nach üppigem Triebe, als der Ehre gemäss sich vermählt hat.

35) Mit solchen Maskeraden pflegte ein Hochzeitfest verherrlicht zu werden; der König versteht seine Soldaten darunter, die er als Hülfstruppen Margarethens nach England hinübersenden will.

36) setze Deinen König damit in Schrecken und Furcht. — *to fear* mit dem Accusativ = Jemandem Schrecken einjagen, Jemanden bange machen.

Bona. Tell him, in hope he 'll prove a widower shortly,
I 'll wear the willow garland for his sake. [37]
Q. Mar. Tell him, my mourning weeds are laid aside,
And I am ready to put armour on.
War. Tell him from me, that he hath done me wrong,
And therefore I 'll uncrown him ere 't be long.
There 's thy reward: be gone. [*Exit Mess.*
K. Lew. But, Warwick, thou,
And Oxford, with five thousand men,
Shall cross the seas, and bid false Edward battle:
And, as occasion serves, this noble queen
And prince shall follow with a fresh supply.
Yet, ere thou go, but answer me one doubt:
What pledge have we of thy firm loyalty?
War. This shall assure my constant loyalty: —
That if our queen and this young prince agree,
I 'll join mine eldest daughter, [38] and my joy,
To him forthwith in holy wedlock bands.
Q. Mar. Yes, I agree, and thank you for your motion.
Son Edward, she is fair and virtuous,
Therefore delay not, give thy hand to Warwick;
And with thy hand thy faith irrevocable,
That only Warwick's daughter shall be thine.
Prince. Yes, I accept her, for she well deserves it;
And here, to pledge my vow, I give my hand. [*He gives his hand to* WARWICK. [39]
K. Lew. Why stay we now? These soldiers shall be levied,
And thou, lord Bourbon, our high admiral,
Shall waft them over with our royal fleet. —
I long, till Edward fall by war's mischance,
For mocking marriage with a dame of France. [40] [*Exeunt all but* WARWICK.
War. I came from Edward as ambassador,
But I return his sworn and mortal foe:
Matter of marriage was the charge he gave me,
But dreadful war shall answer his demand. [41]

---

[37]) Ein Weidenzweig oder Weidenkranz als Abzeichen einer verlassenen oder nach dem entfernten Liebhaber sich sehnenden Geliebten kommt oft bei Sh. und seinen Zeitgenossen vor, so in Merchant of Venice (A. 5, Sc. 1) *In such a night* || *Stood Dido with a willow in her hand,* || *Upon the wild sea-banks,* und noch ähnlicher in Field's Drama Woman is a Weathercock: *The middlemost wears willow for his sake.*

[38]) Die Tochter Warwick's, die hier irrig als die älteste bezeichnet wird, hat Sh. in K. Richard III. (A. 1, Sc. 1) richtiger als die jüngste bezeichnet: *For thee I 'll marry Warwick's youngest daughter.*

[39]) So die Fol.

[40]) weil er sein Spiel trieb mit der Heirath einer französischen Dame. — In A. 4, Sc. 1 heisst es *for mocking him about the marriage of the Lady Bona.*

[41]) *demand* ist hier = Heirathswerbung, wie schon oben. Vgl. Anm. 10.

Had he none else to make a stale [42] but me?
Then none but I shall turn his jest [43] to sorrow.
I was the chief that rais'd him to the crown,
And I 'll be chief to bring him down again:
Not that I pity Henry's misery,
But seek revenge on Edward's mockery. [*Exit.*

ACT IV.

SCENE I.

London. A Room in the Palace.

Enter Gloser, Clarence, Somerset, Montague.

Glo. Now tell me, brother Clarence, what think you
Of this new marriage with the lady Grey?
Hath not our brother made a worthy choice?

Clar. Alas! you know, 't is far from hence to France:
How could he stay till Warwick made return? [1]

Som. My lords, forbear this talk: here comes the king.

Flourish. Enter King Edwald, *attended; Lady* Grey, *as Queen;* Pembroke, Stafford, *and* Hastings. [2]

Glo. And his well-chosen bride.

Clar. I mind to tell him plainly what I think.

K. Edw. Now, brother of Clarence, how like you our choice,
That you stand pensive as half malcontent?

Clar. As well as Lewis of France, or the earl of Warwick;
Which are so weak of courage, and in judgment,
That they 'll take no offence at our abuse. [3]

K. Edw. Suppose they take offence without a cause,
They are but Lewis and Warwick: I am Edward,
Your king and Warwick's, and must have my will.

---

42) *stale* = eine zur Täuschung oder Lockung vorgeschobene Person oder Sache; eine solche Rolle hatte Warwick ohne Wissen und Willen für Edward bei dem französischen Könige spielen müssen.

43) *his jest* ist der Spass, den sich Edward mit Warwick erlaubt hat, dasselbe, was nachher *Edward's mockery* heisst.

1) Eine Anspielung auf die geringe Enthaltsamkeit Edwards.

2) Die Fol., welche überhaupt in ihrem Texte dieses Drama's mehr und speziellere Bühnenweisungen hat, als sonst bei ihr gewöhnlich sind, fügt hier noch hinzu: *Four stand on one side, and four on the other*, d. h. auf der einen Seite stehen Gloster, Clarence, Somerset und Montague, die Gegner der eben abgeschlossenen Heirath des Königs. Auf der andern Seite stehen neben der Königin, die Gönner der Vermählung, Pembroke, Stafford und Hastings; der König selbst in der Mitte.

3) *our abuse* = die Kränkung, die wir ihnen zugefügt.

Glo. And you [4] shall have your will, because our king;
Yet hasty marriage seldom proveth well.

K. Edw. Yea, brother Richard, are you offended too?

Glo. Not I.
No; God forbid, that I should wish them sever'd
Whom God hath join'd together: ay, and 't were pity,
To sunder them that yoke so well together.

K. Edw. Setting your scorns, and your mislike, [5] aside,
Tell me some reason why the lady Grey
Should not become my wife, and England's queen. —
And you too, Somerset, and Montague,
Speak freely what you think.

Clar. Then this is mine opinion — that king Lewis
Becomes your enemy, for mocking him
About the marriage of the lady Bona.

Glo. And Warwick, doing what you gave in charge,
Is now dishonoured by this new marriage.

K. Edw. What, if both Lewis and Warwick be appeas'd
By such invention as I can devise?

Mont. Yet to have join'd with France in such alliance,
Would more have strengthen'd this our commonwealth
'Gainst foreign storms, than any home-bred marriage.

Hast. Why, knows not Montague, that of itself
England is safe, if true within itself? [6]

Mont. Yes; but [7] the safer, when 't is back'd with France.

Hast. 'T is better using France, than trusting France.
Let us be back'd with God, and with the seas,
Which he hath given for fence impregnable,
And with their helps [8] only defend ourselves:
In them and in ourselves our safety lies.

Clar. For this one speech lord Hastings well deserves
To have the heir [9] of the lord Hungerford.

K. Edw. Ay, what of that? it was my will, and grant;
And for this once my will shall stand for law.

---

4) *you*, das in der Fol. fehlt, ergänzte zuerst Rowe.

5) *your scorns* bezieht sich auf Gloster, *your mislike* auf Clarence.

6) Diesen Gedanken, den Sh. am Schlusse seines K. John anssprach, wie er ihn in dem älteren K. John ausgesprochen fand, entnahm er, nach Reed's Meinung, aus Andrew Borde's First Boke of the Introduction of Knowledge, wo es von den Engländern heisst: *if they were true within themselves, they need not to fear although all nations were set against them.*

7) *Yes* ist aus der zweiten Folioausg. von 1632 supplirt.

8) *helps* steht im Plural, weil es sich auf *God* und auf *seas* zugleich bezieht.

9) *heir* für *heiress* ist bei Sh. gewöhnlich. — Nach der Chronik heirathete ein Sohn des Lord Hastings die Tochter des Lord Hungerford.

Glo. And yet, methinks, your grace hath not done well,
To give the heir and daughter of Lord Scales
Unto the brother of your loving bride:
She better would have fitted me, or Clarence;
But in your bride you bury brotherhood. [10]

Clar. Or else you would not have bestow'd the heir
Of the lord Bonville on your new wife's son,
And leave your brothers to go speed elsewhere.

K. Edw. Alas, poor Clarence! is it for a wife,
That thou art malcontent? I will provide thee.

Clar. In choosing for yourself you show'd your judgment;
Which being shallow you shall give me leave
To play the broker in mine own behalf;
And to that end I shortly mind to leave you.

K. Edw. Leave me, or tarry, Edward will be king,
And not be tied unto his brother's will.

Q. Eliz. My lords, before it pleas'd his majesty
To raise my state to title of a queen,
Do me but right, and you must all confess
That I was not ignoble of descent: [11]
And meaner than myself have had like fortune.
But as this title honours me and mine,
So your dislikes, to whom I would be pleasing,
Do cloud my joys with danger and with sorrow.

K. Edw. My love, forbear to fawn upon their frowns.
What danger, or what sorrow can befal thee,
So long as Edward is thy constant friend,
And their true sovereign whom they must obey?
Nay, whom they shall obey, and love thee too,
Unless they seek for hatred at my hands;
Which if they do, yet will I keep thee safe,
And they shall feel the vengeance of my wrath.

Glo. I hear, yet say not much, but think the more. [*Aside.*

Enter a Messenger.

K. Edw. Now, messenger, what letters, or what news,
From France?

Mess. My sovereign liege, no letters, and few words;
But such as I, without your special pardon,
Dare not relate.

---

10) Eure junge Frau lässt Euch Eure Brüder vergessen.
11) Sie war mütterlicherseits mit Heinrich V. verwandt.

K. Edw. Go to, we pardon thee: therefore, in brief,
Tell me their words as near as thou canst guess [12] them.
What answer makes king Lewis unto our letters?

Mess. At my depart these were his very words: —
„Go tell false Edward, thy [13] supposed king,
That Lewis of France is sending over maskers,
To revel it with him and his new bride."

K. Edw. Is Lewis so brave? belike, he thinks me Henry.
But what said lady Bona to my marriage?

Mess. These were her words, utter'd with mild disdain:
„Tell him, in hope he 'll prove a widower shortly,
I 'll wear the willow garland for his sake."

K. Edw. I blame not her, she could say little less;
She had the wrong: but what said Henry's queen?
For I have heard, that she was there in place. [14]

Mess. „Tell him," quoth she, „my mourning weeds are done, [15]
And I am ready to put armour on."

K. Edw. Belike, she minds to play the Amazon.
But what said Warwick to these injuries?

Mess. He, more incens'd against your majesty
Than all the rest, discharg'd me with these words: —
„Tell him from me, that he hath done me wrong,
And therefore I 'll uncrown him ere 't be long."

K. Edw. Ha! durst the traitor breathe out so proud words?
Well, I will arm me, being thus forewarn'd:
They shall have wars, and pay for their presumption.
But say, is Warwick friends with Margaret?

Mess. Ay, gracious sovereign: they are so link'd in friendship,
That young prince Edward marries Warwick's daughter.

Clar. Belike, the elder; Clarence will have the younger. [16]
Now, brother king, farewell, and sit you fast,
For I will hence to Warwick's other daughter;
That, though I want a kingdom, yet in marriage
I may not prove inferior to yourself. —
You, that love me and Warwick, follow me. [*Exit* Clar., *and* Som. *follows.*

Glo. Not I.
My thoughts aim at a further matter: I
Stay not for the love of Edward, but the crown. [*Aside.*

---

12) *to guess* = ungefähr treffen, aus der Erinnerung zusammenbringen.

13) *thy* in den Qs., in Uebereinstimmung mit den hier wiederholten Worten des französischen Königs (Vgl. A. 3, Sc. 3). Die Fol. hat *the,* was Rowe zuerst verbesserte.

14) *in place* = am Platze, anwesend.

15) mit meinen Trauerkleidern ist's vorüber. Vgl. A. 3, Sc. 3, Anm. 9. — Die citirten Worte Margarethens lauten eigentlich (A. 3, Sc. 3) *my mourning weeds are laid aside.*

16) So steht der Vers in Qs. und Fol. — Theobald stellte, indem er mehr der Geschichte als dem Dichter folgte, *elder* und *younger* um. Vgl. A. 3, Sc. 3, Anm. 38.

K. Edw. Clarence and Somerset both gone to Warwick!
Yet am I arm'd against the worst can happen,
And haste is needful in this desperate case. —
Pembroke, and Stafford, you in our behalf [17]
Go levy men, and make prepare for war;
They are already, or quickly will be landed:
Myself in person will straight follow you. [*Exeunt* Pembroke *and* Stafford.
But, ere I go, Hastings, and Montague,
Resolve my doubt. You twain, of all the rest,
Are near to Warwick by blood, and by alliance:
Tell me if you love Warwick more than me?
If it be so, then both depart to him:
I rather wish you foes, than hollow friends; [18]
But, if you mind to hold your true obedience,
Give me assurance with some friendly vow,
That I may never have you in suspect.

Mont. So God help Montague as he proves true!

Hast. And Hastings as he favours Edward's cause!

K. Edw. Now, brother Richard, will you stand by us?

Glo. Ay, in despite of all that shall withstand you. [19]

K. Edw. Why so; then am I sure of victory.
Now therefore let us hence; and lose no hour,
Till we meet Warwick with his foreign power. [*Exeunt.*

SCENE II.

A Plain in Warwickshire.

Enter Warwick *and* Oxford *with French and other Forces.* [1]

War. Trust me, my lord, all hitherto goes well:
The common people by numbers swarm to us. [2]

Enter Clarence *and* Somerset.

But, see, where Somerset and Clarence come!
Speak suddenly, my lords, are we all friends?

---

17) in unserm Namen und in unserem Interesse.

18) Die Antithese ist in den Qs. deutlicher ausgedrückt: *I had rather have you open enemies than hollow friends.*

19) *to withstand* = Widerstand leisten, ist dem *to stand by* = bei Jemandem Stand halten, entgegengestellt.

1) Die Fol. hat *Enter Warwick and Oxford in England with French soldiers.* Der Zusatz *in England* wird durch das Auftreten der französischen Soldaten motivirt, die man sich natürlich in Frankreich dachte.

2) Dieser Vers erinnert an einen frühern der Qs., den die meisten Hgg. mit Unrecht in den Text der Fol. gesetzt haben: *The common people swarm like summer flies.* Vgl. A. 2, Sc. 6, Anm. 4.

Clar. Fear not that, my lord,
War. Then, gentle Clarence, welcome unto Warwick:
And welcome, Somerset. — I hold it cowardice,
To rest mistrustful where a noble heart
Hath pawn'd an open hand in sign of love;
Else might I think, that Clarence, Edward's brother,
Were but a feigned friend to our proceedings:
But welcome, sweet Clarence; my daughter shall be thine.
And now what rests, but in night's coverture,
Thy brother being carelessly encamp'd,
His soldiers lurking in the towns [3] about,
And but attended by a simple guard,
We may surprise and take him at our pleasure?
Our scouts have found the adventure very easy:
That as Ulysses, and stout Diomede,
With sleight and manhood [4] stole to Rhesus' tents,
And brought from thence the Thracian fatal steeds;
So we, well cover'd with the night's black mantle,
At unawares may beat down Edward's guard,
And seize himself; I say not slaughter him,
For I intend but only to surprise him. —
You, that will follow me to this attempt,
Applaud the name of Henry with your leader. [*They all cry,* HENRY!
Why, then, let 's on our way in silent sort. [5]
For Warwick and his friends, God and Saint George! [*Exeunt.*

SCENE III.

EDWARD'S Camp near Warwick.

Enter certain Watchmen, to guard the King's tent.

1 Watch. Come on, my masters, each man take his stand:
The king by this is set him down to sleep.
2 Watch. What, will he not to bed?
1 Watch. Why, no; for he hath made a solemn vow
Never to lie and take his natural rest,
Till Warwick or himself be quite suppress'd.

---

[3]) Edward's Soldaten waren zerstreut in den verschiedenen Städten der Nachbarschaft untergebracht. — Theobald's Verbesserung *towns* für *town* in Qs. und Fol. erscheint nicht bloss durch den Sinn gefordert, sondern auch durch eine Rede des *3. Watchman* in der nächsten Scene *But why commands the king,* || *That his chief followers lodge in towns about him.*

[4]) *sleight* = List, bezieht sich auf *Ulysses*, und *manhood* auf *Diomede*. — Eine andere Anspielung auf die Ereignisse des Trojanischen Kriegs kam schon einmal in diesem Drame vor, vgl. A. 3, Sc. 3, Anm. 21.

[5]) *in silent sort* = in schweigender Haltung, so dass Niemand von uns ein Wort spricht.

2 Watch. To-morrow then, belike, shall be the day,
If Warwick be so near as men report.
3 Watch. But say, I pray, what nobleman is that,
That with the king here resteth in his tent?
1 Watch. 'T is the lord Hastings, the king's chiefest friend.
3 Watch. O! is it so? But why commands the king,
That his chief followers lodge in towns about him,
While he himself keeps in the cold field?
2 Watch. 'T is the more honour, because more dangerous.
3 Watch. Ay, but give me worship and quietness;
I like it better than a dangerous honour.
If Warwick knew in what estate he stands,
'T is to be doubted, he would waken him. [1]
1 Watch. Unless our halberds did shut up his passage.
2 Watch. Ay; wherefore else guard we his royal tent,
But to defend his person from night-foes?

Enter WARWICK, CLARENCE, OXFORD, SOMERSET, *and Forces.* [2]

War. This is his tent; and see, where stand his guard.
Courage, my masters! honour now, or never! [3]
But follow me, and Edward shall be ours.
1 Watch. Who goes there?
2 Watch. Stay, or thou diest.

[WARWICK, *and the rest, cry all* — WARWICK! WARWICK! *and set upon the Guard; who fly, crying* — *Arm! Arm!* WARWICK, *and the rest, following them.*

Drums beating, and Trumpets sonnding, re-enter WARWICK, *and the rest, bringing the King out in his gown, sitting in a chair:* [4] GLOSTER *and* HASTINGS *fly over the stage.*

Som. What are they that fly there?
War. Richard, and Hastings: let them go; here 's the duke.
K. Edw. The duke! why, Warwick, when we parted last, [5]
Thou call'dst me king!
War. Ay, but the case is alter'd:
When you disgrac'd me in my embassade,

---

[1]) Wenn Warwick wüsste, in welcher Lage König Edward sich befindet, so ist's zu vermuthen, dass er ihn wecken, d. h. überraschen würde. — *to doubt* = vermuthen, kommt bei Sh. öfter vor.

[2]) Die Fol. fügt hinzu *silent all.*

[3]) Es gilt jetzt Ehre zu erwerben oder niemals.

[4]) Sie bringen Edward aus seinem Zelt, in seinem Nachtgewand und auf dem Stuhl, auf welchem er, seinem vorhererwähnten Gelübde gemäss, der Nachtruhe gepflogen hatte. — Diese letzten Bühnenweisungen finden sich in derselben Ausführlichkeit bereits in der Fol.

[5]) *last*, das in der Fol. zufällig ausgefallen ist, lässt sich aus den Qs. ergänzen.

Then I degraded you from being king,
And come now to create you duke of York.
Alas! how should you govern any kingdom,
That know not how to use ambassadors,
Nor how to be contented with one wife,
Nor how to use your brothers brotherly,
Nor how to study for the people's welfare,
Nor how to shroud yourself from enemies?

K. Edw. Yea, brother of Clarence, art thou here too?
Nay, then I see that Edward needs must down. —
Yet, Warwick, in despite of all mischance,
Of thee thyself, and all thy complices,
Edward will always bear himself as king:
Though fortune's malice overthrow my state,
My mind exceeds the compass of her wheel. [6]

War. Then, for his mind, [7] be Edward England's king: [*Takes off his crown.*
But Henry now shall wear the English crown,
And be true king indeed; thou but the shadow. —
My lord of Somerset, at my request,
See that forthwith duke Edward be convey'd
Unto my brother, archbishop of York.
When I have fought with Pembroke and his fellows,
I 'll follow you, and tell what answer
Lewis, and the lady Bona, send to him: —
Now, for a while, farewell, good duke of York.

K. Edw. What fates impose, that men must needs abide:
It boots not to resist both wind and tide.

[*Exit King* EDWARD, *led out;* SOMERSET *with him.*

Oxf. What now remains, my lords, for us to do,
But march to London with our soldiers?

War. Ay, that 's the first thing that we have to do;
To free king Henry from imprisonment,
And see him seated in the regal throne. [*Exeunt.*

SCENE IV.

London. A Room in the Palace.

Enter Queen ELIZABETH *and* RIVERS.

Riv. Madam, what makes you in [1] this sudden change?

---

6) Mein Geist lässt sich nicht in die Schranken des Rades der Fortuna bannen, ist nicht den Wendungen und Drehungen desselben unterworfen.

7) *for his mind* = was den Geist anbelangt.

1) *in* steht hier, wie oft bei Sh. für *into*, und *to make* für *to form, to shape* = was versetzt Euch in diese plötzlich veränderte Stimmung?

Q. Eliz. Why, brother Rivers, are you yet to learn,
What late misfortune is befallen king Edward?
Riv. What! loss of some pitch'd battle against Warwick?
Q. Eliz. No, but the loss of his own royal person.
Riv. Then is my sovereign slain?
Q. Eliz. Ay, almost slain, for he is taken prisoner;
Either betray'd by falsehood of his guard,
Or by his foe surpris'd at unawares:
And, as I further have to understand,
Is new committed to the bishop of York,
Fell Warwick's brother, and by that [2] our foe.
Riv. These news, I must confess, are full of grief;
Yet, gracious Madam, bear it as you may:
Warwick may lose, that now hath won the day.
Q. Eliz. Till then, fair hope must hinder life's decay;
And I the rather wean me from despair,
For love of Edward's offspring in my womb:
This is it that makes me bridle passion,
And bear with mildness my misfortune's cross;
Ay, ay, for this I draw in many a tear,
And stop the rising of blood-sucking sighs, [3]
Lest with my sighs or tears I blast or drown
King Edward's fruit, true heir to the English crown.
Riv. But, Madam, where is Warwick then become? [4]
Q. Eliz. I am informed, that he comes towards London,
To set the crown once more on Henry's head.
Guess thou the rest; king Edward's friends must down:
But to prevent the tyrant's violence,
(For trust not him that hath once broken faith)
I 'll hence forthwith unto the sanctuary, [5]
To save at least the heir of Edward's right:
There shall I rest secure from force, and fraud.
Come therefore; let us fly while we may fly:
If Warwick take us we are sure to die. [*Exeunt.* [6]

---

2) *by that* = deswegen, in Folge dessen, dass er Warwicks Bruder ist, ist er unser Feind.

3) So kam *blood-consuming sighs* und *blood-drinking sighs* in K. Henry VI. Second Part (A. 3, Sc. 2) vor.

4) wohin ist Warwick denn gerathen, was ist aus ihm geworden?

5) zu der Freistatt, welche ein kirchlich geweihter Ort ihr gewährte und von dem sie nicht mit Gewalt weggeschleppt werden konnte.

6) Diese vierte Scene findet sich in den Qs. erst hinter der folgenden fünften, eine Umstellung, die nicht in dem Plane des Dichters gelegen haben kann, sondern auf einer Nachlässigkeit der Redaction des Textes der Qs. beruhen muss.

SCENE V.

A Park near Middleham Castle in Yorkshire.

Enter GLOSTER, HASTINGS, *Sir* WILLIAM STANLEY, *and Others.*

Glo. Now, my lord Hastings, and Sir William Stanley,
Leave off to wonder why I drew you hither,
Into this chiefest thicket of the park.
Thus stands the case. You know, our king, my brother,
Is prisoner to the bishop here, at whose hands
He hath good usage and great liberty,
And often, but attended with weak guard,
Comes hunting this way to disport himself.
I have advertis'd him by secret means,
That if about this hour he make this way,
Under the colour of his usual game,
He shall here find his friends, with horse and men,
To set him free from his captivity.

Enter King EDWARD, *and a Huntsman.*

Hunt. This way, my lord, for this way lies the game.

K. Edw. Nay, this way, man: see, where the huntsmen stand. —
Now, brother of Gloster, lord Hastings, and the rest,
Stand you thus close, to steal the bishop's deer?

Glo. Brother, the time and case requireth haste.
Your horse stands ready at the park corner.

K. Edw. But whither shall we then?

Hast. To Lynn, my lord; and ship [1] from thence to Flanders.

Glo. Well guess'd, believe me; for that was my meaning.

K. Edw. Stanley, I will requite thy forwardness.

Glo. But wherefore stay we? 't is no time to talk.

K. Edw. Huntsman, what say'st thou? wilt thou go along?

Hunt. Better do so, than tarry and be hang'd.

Glo. Come then; away! let 's have no more ado.

K. Edw. Bishop, farewell: shield thee from Warwick's frown,
And pray that I may repossess the crown. [*Exeunt.*

SCENE VI.

A Room in the Tower.

Enter King HENRY, CLARENCE, WARWICK, SOMERSET, *young* RICHMOND, OXFORD, MONTAGUE, *Lieutenant of the Tower, and Attendants.*

K. Hen. Master lieutenant, now that God and friends
Have shaken Edward from the regal seat,

[1]) Die Fol. hat *shipt*.

And turn'd my captive state to liberty,
My fear to hope, my sorrows unto joys,
At our enlargement what are thy due fees? [1]
Lieu. Subjects may challenge nothing of their sovereigns;
But if an humble prayer may prevail,
I then crave pardon of your majesty.
K. Hen. For what, lieutenant? for well using me?
Nay, be thou sure, I 'll well requite thy kindness,
For that it made my imprisonment a pleasure:
Ay, such a pleasure as incaged birds
Conceive, when, after many moody thoughts,
At last by notes of household harmony [2]
They quite forget their loss of liberty. —
But, Warwick, after God, thou set'st me free,
And chiefly therefore I thank God, and thee;
He was the author, thou the instrument.
Therefore, that I may conquer fortune's spite,
By living low, where fortune cannot hurt me,
And that the people of this blessed land
May not be punish'd with my thwarting stars, [3]
Warwick, although my head still wear the crown,
I here resign my government to thee,
For thou art fortunate in all thy deeds.
War. Your grace hath still been fam'd for virtuous, [4]
And now may seem as wise as virtuous,
By spying, and avoiding, fortune's malice;
For few men rightly temper with the stars: [5]
Yet in this one thing let me blame your grace,
For choosing me when Clarence is in place. [6]
Clar. No, Warwick, thou art worthy of the sway,
To whom the heavens in thy nativity
Adjudg'd an olive branch, and laurel crown,
As likely to be blest in peace, and war;
And, therefore, I yield thee my free consent.
War. And I choose Clarence only for protector. [7]

---

1) Die Gebühren, die dir zukommen, wegen der Obhut, in welcher du mich im Tower gehalten hast.
2) bei den Tönen der Musik, die sie sich selbst im Hause, d. h. im Käfiche, bereiten, vergessen sie ganz, dass sie ihre Freiheit eingebüsst haben.
3) durch das widerwärtige Geschick, das meine Sterne mir bestimmt haben.
4) *for virtuous* für *for being virtuous.*
5) Wenige wissen mit den Sternen sich recht zu stellen, wissen sich recht in das Geschick zu finden, das die Sterne ihnen vorzeichnen.
6) Vgl. A. 4, Sc. 1, Anm. 14.
7) *protector* ist hier = Regent des Reichs, nicht = Warwick's Beschützer.

K. Hen. Warwick, and Clarence, give me both your hands.
Now join your hands, and with your hands your hearts,
That no dissension hinder government:
I make you both protectors of this land,
While I myself will lead a private life,
And in devotion spend my latter days,
To sin's rebuke, and my Creator's praise.

War. What answers Clarence to his sovereign's will?

Clar. That he consents, if Warwick yield consent;
For on thy fortune I repose myself.

War. Why then, though loath, yet must I be content.
We 'll yoke together, like a double shadow
To Henry's body, and supply his place;
I mean, in bearing weight of government,
While he enjoys the honour, [8] and his ease.
And, Clarence, now then, it is more than needful,
Forthwith that Edward be pronounc'd a traitor,
And all his lands and goods be confiscate. [9]

Clar. What else? and that succession be determin'd.

War. Ay, therein Clarence shall not want his part.

K. Hen. But, with the first of all your chief affairs,
Let me entreat, (for I command no more) [10]
That Margaret your queen, and my son Edward,
Be sent for to return from France with speed:
For, till I see them here, by doubtful fear
My joy of liberty is half eclips'd.

Clar. It shall be done, my sovereign, with all speed.

K. Hen. My lord of Somerset, what youth is that,
Of whom you seem to have so tender care?

Som. My liege, it is young Henry, earl of Richmond.

K. Hen. Come hither, England's hope: if secret powers
[*Lays his hand on his head.*
Suggest but truth to my divining thoughts, [11]
This pretty lad will prove our country's bliss.
His looks are full of peaceful majesty;

---

[8]) scil. *the honour of his place.*

[9]) *be* fügt Malone vor *confiscate,* was Sh. überall für *confiscâted* als Particip gebraucht, ein. So in Merchant of Venice (A. 4, Sc. 1) *thy lands and goods || Are by the laws of Venice confiscate.* — Die meisten Hgg. lesen dafür nach dem Vorgange der späteren Folio's *confiscated,* mit dem Tone auf der zweiten Sylbe und schieben kein *be* ein, das sich in der That aus der vorigen Zeile hinzudenken lässt.

[10]) *no more* für *no longer:* ich habe jetzt nur noch zu bitten, nicht mehr zu befehlen.

[11]) Diese Prophezeiung findet sich schon in den Qs. und kann aus Holinshed nur darum entlehnt sein, weil Heinrich Richmond in dem folgenden Drama, K. Richard III., eine so bedeutende Rolle zu spielen hatte.

His head by nature fram'd to wear a crown,
His hand to wield a sceptre; and himself
Likely in time to bless a regal throne.
Make much of him, my lords; for this is he,
Must help you more than you are hurt by me.

Enter a Messenger. [12]

War. What news, my friend?

Mess. That Edward is escaped from your brother,
And fled, as he hears since, to Burgundy.

War. Unsavoury news! but how made he escape?

Mess. He was convey'd by Richard duke of Gloster,
And the lord Hastings, who attended him [13]
In secret ambush on the forest side,
And from the bishop's huntsmen rescued him,
For hunting was his daily exercise.

War. My brother was too careless of his charge. —
But let us hence, my sovereign, to provide
A salve for any sore that may betide.

[*Exeunt King* Henry, War., Clar., *Lieutenant, and Attendants.*

Som. My lord, I like not of this flight of Edward's,
For, doubtless, Burgundy will yield him help,
And we shall have more wars, before 't be long.
As Henry's late presaging prophecy
Did glad my heart with hope of this young Richmond,
So doth my heart misgive me, in these conflicts
What may befal him, to his harm and ours:
Therefore, lord Oxford, to prevent the worst,
Forthwith we 'll send him hence to Brittany,
Till storms be past of civil enmity.

Oxf. Ay; for if Edward repossess the crown,
'T is like that Richmond with the rest shall down.

Som. It shall be so; he shall to Brittany.
Come therefore; let's about it speedily. [*Exeunt.* [14]

---

12) *Enter a Post* in der Fol. — Die an ihn gerichtete Frage ertheilt Malone dem König Heinrich zu, während der Bote sich nur an Warwick wendet, wie nicht allein die Fol. zeigt, sondern auch die Bühnenweisung der Qs. *Enter one with a letter to Warwick* und die Antwort des Boten selbst ebenfalls. — In den Qs. schliesst sich hier sogleich an, was die Fol. erst A. 4, Sc. 8 hat.

13) *to attend him* erklärt Steevens hier mit *to wait for him;* es ist vielleicht eher = auflauern, wie in Twelfth-Night (A. 3, Sc. 4) *thy interpreter — — attends thee at the orchard's end.*

14) Diese Scene folgt in den Qs. erst auf die nächste, und ist dort mit derselben nachlässigen Willkühr umgestellt, wie eine frühere. Vgl. A. 4, Sc. 4, Anm. 6.

SCENE VII.

Before York.

Enter King EDWARD, GLOSTER, HASTINGS, *and Forces.*

K. Edw. Now, brother Richard, lord Hastings, and the rest, [1]
Yet thus far fortune maketh us amends,
And says that once more I shall interchange
My waned state for Henry's regal crown.
Well have we pass'd, and now repass'd the seas,
And brought desired help from Burgundy:
What then remains, we being thus arriv'd
From Ravenspurg haven before the gates of York,
But that we enter, as into our dukedom? [2]

Glo. The gates made fast! — Brother, I like not this;
For many men, that stumble at the threshold,
Are well foretold that danger lurks within.

K. Edw. Tush, man! abodements must not now affright us:
By fair or foul means we must enter in,
For hither will our friends repair to us.

Hast. My liege, I 'll knock once more to summon them.

Enter, on the walls, the Mayor of York, and his brethren. [3]

May. My lords, we were forewarned of your coming,
And shut the gates for safety of ourselves;
For now we owe allegiance unto Henry.

K. Edw. But, master mayor, if Henry be your king,
Yet Edward, at the least, is duke of York.

May. True, my good lord; I know you for no less,

K. Edw. Why, and I challenge nothing but my dukedom,
As being well content with that alone.

Glo. But when the fox hath once got in his nose,
He 'll soon find means to make the body follow. [*Aside.*

Hast. Why, master mayor, why stand you in a doubt?
Open the gates: we are king Henry's friends.

May. Ay, say you so? the gates shall then be open'd. [*Exeunt from above.*

Glo. A wise stout captain, and soon persuaded. [4]

---

1) Ein ähnlicher Vers kam schon A. 4, Sc. 5 vor. *Now, brother of Gloster, lord Hastings, and the rest,*

2) Die Stadt York ist der Hauptpunkt des Herzogthumes, von dem Edward den Namen führt; er betritt sie also wie sein rechtmässiges, unbestrittenes Eigenthum.

3) *his brethren* sind die Collegen des Mayor, die Aldermen der Stadt York. — Bald nachher heissen sie *his brothers.*

4) Hanmer ändert zur Verbesserung des Verses, der in Qs. und Fol. übereinstimmend so lautet, *persuaded soon.* — Sh. durfte in einem Jugendwerke, das an Archaismen reich ist, sehr wohl *captain* dreisylbig *(capitain)* lesen, wie Gascoigne in seiner Jocasta: *But they them chose for guides and capitains.*

Hast. The good old man would fain that all were well, [5]
So 't were not 'long of him; but, being enter'd,
I doubt not, I, but we shall soon persuade
Both him and all his brothers unto reason.

Re-enter the Mayor, and Two Aldermen, below.

K. Edw. So, master mayor: these gates must not be shut,
But in the night, or in the time of war.
What! fear not, man, but yield me up the keys, [*Takes his keys.*
For Edward will defend the town, and thee,
And all those friends that deign to follow me.

March. Enter MONTGOMERY, *and Forces.*

Glo. Brother, this is Sir John Montgomery,
Our trusty friend, unless I be deceiv'd.
K. Edw. Welcome, Sir John; but why come you in arms?
Mont. To help King Edward in his time of storm,
As every loyal subject ought to do.
K. Edw. Thanks, good Montgomery; but we now forget
Our title to the crown, and only claim
Our dukedom, till God please to send the rest.
Mont. Then fare you well, for I will hence again:
I came to serve a king, and not a duke. —
Drummer, strike up, and let us march away. [*A march begun.*
K. Edw. Nay, stay, Sir John, a while; and we 'll debate,
By what safe means the crown may be recover'd.
Mont. What talk you of debating? in few words,
If you 'll not here proclaim yourself our king,
I 'll leave you to your fortune, and be gone
To keep them back that come to succour you.
Why shall we fight, if you pretend no title? [6]
Glo. Why, brother, wherefore stand you on nice points?
K. Edw. When we grow stronger, then we 'll make our claim.
Till then, 't is wisdom to conceal our meaning.
Hast. Away with scrupulous wit! now arms must rule.
Glo. And fearless minds climb soonest unto crowns.
Brother, we will proclaim you out of hand:
The bruit [7] thereof will bring you many friends.
K. Edw. Then be it as you will; for 't is my right,
And Henry but usurps the diadem.

---

5) Der alte Mann möchte gern, dass Alles gut stände, wenn es nur ohne ihn geschähe, wenn er nur aus dem Spiele bliebe.

6) wenn Ihr keinen Anspruch an die Königswürde geltend macht.

7) *bruit* = Gerücht, Verbreitung des Gerüchts.

Mont. Ay, now my sovereign speaketh like himself,
And now will I be Edward's champion.

Hast. Sound, trumpet! Edward shall be here proclaim'd. —
Come, fellow-soldier, make thou proclamation. [*Gives him a paper. Flourish.*

Sold. [*Reads.*] „Edward the fourth, by the grace of God, king of England and France, and lord of Ireland, &c.

Mont. And whosoe'er gainsays king Edward's right,
By this I challenge him to single fight. [*Throws down his gauntlet.*

All. Long live Edward the fourth!

K. Edw. Thanks, brave Montgomery, and thanks unto you all:
If fortune serve me, I 'll requite this kindness.
Now, for this night, let 's harbour here in York,
And when the morning sun shall raise his car
Above the border of this horizon, [8]
We 'll forward towards Warwick, and his mates;
For, well I wot, that Henry is no soldier. —
Ah, froward Clarence! how evil it beseems thee,
To flatter Henry, and forsake thy brother!
Yet, as we may, we 'll meet both thee and Warwick. —
Come on, brave soldiers: doubt not of the day;
And, that once gotten, [9] doubt not of large pay. [*Exeunt.*

SCENE VIII.

London. A Room in the Palace.

Flourish. Enter King Henry, Warwick, Clarence, Montague, Exeter, *and* Oxford. [1]

War. What counsel, lords? Edward from Belgia, [2]
With hasty Germans, and blunt Hollanders,
Hath pass'd in safety through the narrow seas, [3]
And with his troops doth march amain to London;
And many giddy people flock to him.

K. Hen. Let 's levy men, and beat him back again. [4]

Clar. A little fire is quickly trodden out,
Which, being suffer'd, rivers cannot quench.

---

[8]) Sh. betont das Wort, das er nur an dieser Stelle hat, auf der ersten Sylbe.

[9]) wenn wir den Tag, die Schlacht, einmal gewonnen haben.

[1]) Die Fol. lässt irrthümlich Somerset statt Exeter auftreten, obgleich sie nachher Exeter namhaft macht.

[2]) Diese Worte und die folgenden schliessen sich in den Qs. unmittelbar an das Auftreten des Boten in der sechsten Scene an. Vgl. A. 4, Sc. 6, Anm. 12.

[3]) *narrow seas* = der St. Georgskanal.

[4]) Manche Hgg. ertheilen ohne Grund diese Worte dem Oxford zu, statt sie dem König Heinrich zu lassen, welchem die Fol. sie beilegt, als einen charakteristischen, wohlgemeinten, aber in seiner Allgemeinheit unpraktischen guten Rath des schwachen Königs.

War. In Warwickshire I have true-hearted friends,
Not mutinous in peace, yet bold in war;
Those will I muster up: — and thou, son Clarence,
Shalt stir up in Suffolk, Norfolk, and in Kent,
The knights and gentlemen to come with thee: —
Thou, brother Montague, in Buckingham,
Northampton, and in Leicestershire, [5] shalt find
Men well inclin'd to hear what thou command'st: —
And thou, brave Oxford, wondrous well belov'd
In Oxfordshire, shalt muster up thy friends. —
My sovereign, with the loving citizens, [6]
Like to his island girt in with the ocean,
Or modest Dian circled with her nymphs,
Shall rest in London, till we come to him. —
Fair lords, take leave, and stand not to reply. —
Farewell, my sovereign.

K. Hen. Farewell, my Hector, and my Troy's true hope. [7]

Clar. In sign of truth, I kiss your highness' hand.

K. Hen. Well-minded Clarence, be thou fortunate.

Mont. Comfort, my lord; — and so I take my leave.

Oxf. And thus [*Kissing* HENRY's *hand.*] I seal my truth, and bid adieu.

K. Hen. Sweet Oxford, and my loving Montague,
And all at once, once more a happy farewell.

War. Farewell, sweet lords: let 's meet at Coventry.

[*Exeunt* WAR., CLAR., OXF., *and* MONT.

K. Hen. Here at the palace will I rest a while.
Cousin of Exeter, what thinks your lordship?
Methinks, the power, that Edward hath in field,
Should not be able to encounter mine.

Exe. The doubt is, [8] that he will seduce the rest.

K. Hen. That 's not my fear; my meed [9] hath got me fame.
I have not stopp'd mine ears to their demands,
Nor posted off their suits with slow delays;

---

5) Das *shire* in *Leicestershire* ist auch zu *Buckingham* und *Northampton* hinzuzudenken.

6) Unter *citizens* werden vorzugsweise die Bürger der Stadt London, der City, verstanden. — Vor *with the loving citizens* ist aus dem Folgenden ein Particip von *circled* oder *girt in* zu suppliren.

7) Vgl. A. 2, Sc. 2, Anm. 14.

8) Es steht zu besorgen, dass er die andern Leute durch Schmeichelkünste und Ueberredung für sich gewinne.

9) *my meed*, das Steevens mit *my merit* erklärt und das Warburton in *my deed* verändert wollte, ist auch hier wohl, wie an einer früheren Stelle (Vgl. A. 2, Sc. 1, Anm. 20) = meine Art, das mir Eigenthümliche und als solches Anerkannte. Worin diese Art oder Eigenthümlichkeit besteht, sagen die folgenden Worte.

My pity hath been balm to heal their wounds,
My mildness hath allay'd their swelling griefs,
My mercy dry'd their water-flowing tears: [10]
I have not been desirous of their wealth,
Nor much oppress'd them with great subsidies,
Nor forward of revenge, though they much err'd.
Then, why should they love Edward more than me?
No, Exeter, these graces challenge grace: [11]
And, when the lion fawns upon the lamb,
The lamb will never cease to follow him.

[*Shout within. A Lancaster! A Lancaster!* [12]

Exe. Hark, hark, my lord! what shouts are these?

Enter King EDWARD, GLOSTER, *and Soldiers.*

K. Edw. Seize on the shame-fac'd Henry! bear him hence,
And once again proclaim us king of England. —
You are the fount that makes small brooks to flow:
Now stops thy spring; my sea shall suck them dry,
And swell so much the higher by their ebb. —
Hence with him to the Tower! let him not speak. [*Exeunt some with King* HENRY.
And, lords, towards Coventry bend we our course,
Where peremptory Warwick now remains.
The sun shines hot, and, if we use delay,
Cold biting winter mars our hop'd-for hay. [13]

Glo. Away betimes, before his forces join,
And take the great-grown traitor unawares.
Brave warriors, march amain towards Coventry. [*Exeunt.*

ACT V.

SCENE I.

Coventry.

Enter upon the walls, WARWICK, *the Mayor of Coventry, Two Messengers, and Others.*

War. Where is the post that came from valiant Oxford?
How far hence is thy lord, mine honest fellow?

1 Mess. By this at Dunsmore, marching hitherward.

---

[10]) Thränen, die so reichlich flossen wie Wasser.

[11]) *grace* = Tugend, Gnade, und = Freundlichkeit, Huld.

[12]) *A Lancaster!* ist die Losung, welche Heinrich's Anhänger bei dem Andrange der Yorks ausstossen, um sich als Parteigenossen zu erkennen zu geben.

[13]) Das diesen beiden Versen entsprechende gereimte Verspaar haben die Qs. in A. 5, Sc. 3 am Schluss.

War. How far off is our brother Montague? —
Where is the post that came from Montague?

2 *Mess.* By this at Daintry, with a puissant troop.

Enter Sir JOHN SOMERVILLE.

War. Say, Somerville, what says my loving son?
And, by thy guess, how nigh is Clarence now?

Som. At Southam I did leave him with his forces,
And do expect him here some two hours hence. [*Drum heard.*

War. Then Clarence is at hand, I hear his drum.

Som. It is not his, my lord; here Southam lies:
The drum your honour hears marcheth from Warwick.

War. Who should that be? belike, unlook'd-for friends.

Som. They are at hand, and you shall quickly know.

March. Flourish. Enter King EDWARD, GLOSTER, *and Forces.*

K. Edw. Go, trumpet, to the walls, and sound a parle.

Glo. See, how the surly Warwick mans the wall. [1]

War. O, unbid spite! [2] is sportful Edward come?
Where slept our scouts, [3] or how are they seduc'd,
That we could hear no news of his repair?

K. Edw. Now, Warwick, wilt thou ope the city gates?
Speak gentle words, and humbly bend thy knee,
Call Edward — king, and at his hands beg mercy,
And he shall pardon thee these outrages.

War. Nay, rather, wilt thou draw thy forces hence,
Confess who set thee up and pluck'd thee down? [4]
Call Warwick — patron, and be penitent,
And thou shalt still remain the duke of York.

Glo. I thought, at least, he would have said — the king, [5]
Or did he make the jest against his will?

War. Is not a dukedom, Sir, a goodly gift?

Glo. Ay, by my faith, for a poor earl to give:
I 'll do thee service [6] for so good a gift.

War. 'T was I, that gave the kingdom to thy brother.

K. Edw. Why then, 't is mine, if but by Warwick's gift.

---

1) Seht wie der trotzige Warwick mit seinen Leuten die Mauern von Coventry besetzt hält, wie er auf der Mauer steht.

2) *unbid spite* = ein Verdruss, den sie nicht veranlasst oder gewünscht haben.

3) So in K. John (A. 4, Sc. 2) *O, where hath our intelligence been drunk? Where hath it slept?*

4) Warwick war schon vorher einmal *proud setter-up and puller-down of kings* genannt. Vgl. A. 3, Sc. 3, Anm. 22.

5) scil. *thou shalt still remain the king.*

6) *service* ist der Dienst des Lehnsmanns für seinen Lehnsherrn, als welcher Gloster, im Sinne seines Bruders mit einem Herzogthum belehnt, den Warwick, den *poor earl*, ironisch betrachtet.

War. Thou art no Atlas for so great a weight:
And, weakling, Warwick takes his gift again:
And Henry is my king, Warwick his subject.
K. Edw. But Warwick's king is Edward's prisoner:
And, gallant Warwick, do but answer this;
What is the body, when the head is off?
Glo. Alas! that Warwick had no more forecast,
But, whiles he thought to steal the single ten,
The king was slily finger'd from the deck! [7]
You left poor Henry at the bishop's palace, [8]
And, ten to one, you 'll meet him in the Tower.
K. Edw. 'T is even so: yet you are Warwick still. [9]
Glo. Come, Warwick, take the time; [10] kneel down, kneel down.
Nay, when? [11] strike now, or else the iron cools.
War. I had rather chop this hand off at a blow,
And with the other fling it at thy face,
Than bear so low a sail to strike [12] to thee.
K. Edw. Sail how thou canst, have wind and tide thy friend,
This hand, fast wound about thy coal-black hair,
Shall, whiles thy head is warm, and new cut off,
Write in the dust this sentence with thy blood, —
„Wind-changing [13] Warwick now can change no more."

Enter OXFORD, *with drum and colours.*

War. O cheerful colours! see, where Oxford comes.
Oxf. Oxford, Oxford, for Lancaster! [OXFORD *and his Forces enter the City.*
Glo. The gates are open, let us enter too.
K. Edw. So other foes may set upon our backs.
Stand we in good array; for they, no doubt,
Will issue out again, and bid us battle:

---

7) *deck* = ein Spiel Karten. Während Warwick seinem Gegner im Kartenspiel die nach seiner Meinung höchste Karte, die Zehn, abzugewinnen dachte, war die mit dem König bezeichnete Karte, ohne dass er es merkte, bereits schlau aus dem Spiele entwandt.

8) Der Palast des Bischofs von London war Heinrich's Residenz gewesen, als die Yorks den König überfielen und verhafteten.

9) ironisch: trotz dieses Missgeschicks, das Euren König betroffen hat, seid Ihr noch Warwick, haltet Ihr Euch noch für den ersten des Landes? — Die Qs. haben *and yet you are old Warwick still.*

10) benutze den günstigen Augenblick und unterwirf Dich.

11) *when?* ein Ausruf der Ungeduld und der Mahnung = nun? wird's bald?

12) *to strike,* das Gloster in Bezug auf das Sprichwort gebraucht hatte, dass das Eisen geschmiedet werden muss, so lange es warm ist, wendet Warwick an in der Verbindung mit *a sail* = das Segel vor Jemandem streichen.

13) *wind-changing* = der mit jedem Winde sich dreht.

If not, the city being but of small defence,
We 'll quickly rouse the traitors in the same. [14]

War. O! welcome, Oxford, for we want thy help.

Enter MONTAGUE, *with drum and colours.*

Mont. Montague, Montague, for Lancaster!
[*He and his Forces enter the City.*

Glo. Thou and thy brother both shall buy this treason,
Even with the dearest blood your bodies bear.

K. Edw. The harder match'd, the greater victory:
My mind presageth happy gain, and conquest.

Enter SOMERSET, *with drum and colours.*

Som. Somerset, Somerset, for Lancaster! [*He and his Forces enter the City.*

Glo. Two of thy name, both dukes of Somerset,
Have sold their lives unto the house of York;
And thou shalt be the third, if this sword hold.

Enter CLARENCE, *with drum and colours.*

War. And lo! where George of Clarence sweeps along,
Of force enough to bid his brother battle;
With whom an [15] urpright zeal to right prevails,
More than the nature of a brother's love. — [GLOSTER *and* CLARENCE *whisper.* [16]
Come, Clarence, come; thou wilt, if Warwick calls.

Clar. Father of Warwick, know you what this means?
[*Taking the red rose out of his hat.*
Look here, I throw my infamy at thee:
I will not ruinate my father's house,
Who gave his blood to lime the stones together, [17]
And set up Lancaster. Why, trow'st thou, Warwick,
That Clarence is so harsh, so blunt, [18] unnatural,
To bend the fatal instruments of war
Against his brother, and his lawful king?
Perhaps, thou wilt object my holy oath:
To keep that oath, were more impiety

---

14) Da die Stadt nur geringe Vertheidigungskräfte hat, so werden wir rasch die Feinde, die sich in ihr festgesetzt haben, d. h. Warwick und Oxford, und wer noch zu ihnen stossen mag, aufjagen.

15) Die Fol. hat *in,* das die späteren Folioausgg. verbessern.

16) Diese Bühnenweisung und die folgende fehlen in der Fol. und sind als zum Verständniss des Textes nothwendig aus den Qs. entlehnt.

17) Den uneigentlichen Ausdruck *the house* fasst Clarence hier in eigentlichem Sinne: der alte Herzog von York vergoss sein Blut, um die Steine seines Hauses fester mit diesem Mörtel an einander zu kitten. — Das folgende *and set up* hängt wieder von *I will* ab.

18) *blunt* = stumpfsinnig, abgestumpft gegen edlere Gefühle.

Than Jephtha's, when he sacrific'd his daughter.
I am so sorry for my trespass made,
That to deserve well at my brother's hands,
I here proclaim myself thy mortal foe;
With resolution, whereso'er I meet thee,
(As I will meet thee, if thou stir abroad)
To plague thee for thy foul misleading me.
And so, proud-hearted Warwick, I defy thee,
And to my brother turn my blushing cheeks. —
Pardon me, Edward, I will make amends;
And, Richard, do not frown upon my faults,
For I will henceforth be no more unconstant.

K Edw. Now welcome more, and ten times more belov'd,
Than if thou never hadst deserv'd our hate.

Glo. Welcome, good Clarence: this is brother-like.

War. O passing [19] traitor, perjur'd, and unjust!

K. Edw. What, Warwick, wilt thou leave the town, and fight,
Or shall we beat the stones about thine ears?

War. Alas! I am not coop'd here for defence:
I will away towards Barnet presently,
And bid thee battle, Edward, if thou dar'st.

K. Edw. Yes, Warwick, Edward dares, and leads the way. —
Lords, to the field! Saint George, and victory! [*March. Exeunt.* [20]

SCENE II.

A Field of Battle near Barnet.

Alarums, and Excursions. Enter King Edward, *bringing in* Warwick *wounded.*

K. Edw. So, lie thou there: die thou, and die our fear,
For Warwick was a bug, that fear'd us all. — [1]
Now, Montague, sit fast: [2] I seek for thee,
That Warwick's bones may keep thine company. [3] [*Exit.*

War. Ah! who is nigh? come to me, friend or foe,
And tell me, who is victor, York, or Warwick?

---

19) *passing* = auserlesen, ausnehmend, von *to pass* = Etwas übertreffen, über Etwas hinausgehen, gebraucht Sh. häufiger als Adverbium, seltener als Adjectiv.

20) Die Fol. fügt noch hinzu: *Warwick and his Company follows.*

1) *bug* = Popanz, Schreckbild, das jetzige *bugbear*, das Sh. aber auch schon neben *bug* gebraucht. — *to fear* = in Schrecken setzen. So in Gosson's School of Abuse: *These bugs are fitter to fear babes thou to move men.*

2) d. h. fest zu Pferde.

3) damit Warwick's Gebeine mit den Deinigen zusammen ihr Grab finden mögen.

Why ask I that? my mangled body shows,
My blood, my want of strength, my sick heart shows,
That I must yield my body to the earth,
And, by my fall, the conquest to my foe.
Thus yields the cedar to the axe's edge,
Whose arms [4] gave shelter to the princely eagle,
Under whose shade the ramping lion slept;
Whose top-branch overpeer'd Jove's spreading tree, [5]
And kept low shrubs from winter's powerful wind.
These eyes, that now are dimm'd with death's black veil,
Have been as piercing as the mid-day sun,
To search the secret treasons of the world:
The wrinkles in my brows, now fill'd with blood,
Were liken'd oft to kingly sepulchres; [6]
For who liv'd king, but I could dig his grave?
And who durst smile when Warwick bent his brow?
Lo, now my glory smear'd in dust and blood!
My parks, my walks, my manors that I had,
Even now forsake me; and, of all my lands,
Is nothing left me, but my body's length. [7]
Why, what is pomp, rule, reign, but earth and dust?
And, live we how we can, yet die we must.

Enter Oxford *and* Somerset.

Som. Ah, Warwick, Warwick! wert thou as we are, [8]
We might recover all our loss again.
The queen from France hath brought a puissant power;
Even now we heard the news. Ah, could'st thou fly!

War. Why, then I would not fly. — Ah, Montague!
If thou be there, sweet brother, take my hand,
And with thy lips keep in my soul awhile.
Thou lov'st me not; for, brother, if thou didst,
Thy tears would wash this cold congealed blood,
That glues my lips, and will not let me speak.
Come quickly, Montague, or I am dead.

Som. Ah, Warwick! Montague hath breath'd his last;
And to the latest gasp, cried out for Warwick,

---

4) *whose arms* sind die Zweige der Ceder.

5) So heisst die Eiche auch in *As you like it* (A. 3, Sc. 2) *it may well be call'd Jove's tree.*

6) Wenn Warwick seine Stirn drohend in Runzeln zusammenzog, so galt das als eine schlimme Vorbedeutung für einen König, den Warwick stürzen konnte. Vgl. A. 3, Sc. 3, Anm. 22.

7) d. h. so viel Land, wie mein Körper lang ist, für mein Grab. — Die beiden folgenden Zeilen finden sich in den Qs. etwas später, in der letzten Rede Warwick's an Somerset.

8) wärest Du so frisch und gesund wie wir Beide.

And said — „Commend me to my valiant brother.“
And more he would have said; and more he spoke, [9]
Which sounded like a cannon in a vault,
That might not be distinguish'd: but, at last,
I well might hear, deliver'd with a groan, —
„O, farewell Warwick!“

War. Sweet rest his soul! — Fly, lords, and save yourselves;
For Warwick bids you all farewell, to meet in heaven. [10] [*Dies.*

Oxf. Away, away, to meet the queen's great power!

[*Exeunt, bearing off* Warwick's *body.*

SCENE III.

Another Part of the Field.

Flourish. Enter King Edward *in triumph; with* Clarence, Gloster, *and the rest.*

K. Edw. Thus far our fortune keeps an upward course,
And we are grac'd with wreaths of victory.
But, in the midst of this bright-shining day,
I spy a black, suspicious, threat'ning cloud,
That will encounter with our glorious sun, [1]
Ere he attain his easeful western bed:
I mean, my lords, those powers, that the queen
Hath rais'd in Gallia, have arriv'd our coast, [2]
And, as we hear, march on to fight with us.

Clar. A little gale will soon disperse that cloud,
And blow it to the source from whence it came:
Thy very beams will dry those vapours up,
For every cloud engenders not a storm.

Glo. The queen is valu'd thirty thousand strong,
And Somerset, with Oxford, fled to her;
If she have time to breathe, be well assur'd,
Her faction will be full as strong as ours.

---

[9]) Sh. unterscheidet hier zwischen *to say* = etwas sagen, so sprechen, dass der Andre es versteht, und zwischen *to speak* = etwas sprechen, ohne diese Nebenbeziehung des Verstandenwerdens. Das *spoke* wird dann näher dahin charakterisirt, dass es dumpf klang, wie etwa der Schuss aus einem Geschütz in einem Gewölbe, wo der Ton zusammengehalten wird und sich nicht frei entwickeln kann. — Das relative *that* bezieht sich nicht eigentlich auf *cannon*, sondern auf ein Subsantiv wie *sound*, das aus dem verbalen *sounded* zu entnehmen ist. — Die Qs. haben *clamour* für *cannon*.

[10]) So lauten diese beiden Verse übereinstimmend in Qs. und Fol. — Manche Hgg. nehmen aus metrischen Gründen einige Aenderungen damit vor, indem sie lesen: *O, farewell Warwick! War. Sweet rest to his soul! || Fly, lords, and save yourselves: for Warwick bids || You all farewell, to meet again in heaven.*

[1]) Wiederum eine Anspielung auf die Sonne im Wappenschilde der Yorks.

[2]) *to arrive* als transitives Verbum = etwas erreichen, an Etwas anlegen, findet sich öfter bei Sh.

K. Edw. We are advertis'd by our loving friends,
That they do hold their course toward Tewksbury.
We, having now the best at Barnet field,
Will thither straight, for willingness rids way; [3]
And, as we march, our strength will be augmented
In every county as we go along. —
Strike up the drum! cry — Courage! and away. [4] [*Flourish. Exeunt.*

SCENE IV.

Plains near Tewksbury.

March. Enter Queen MARGARET, *Prince* EDWARD, SOMERSET, OXFORD, *and Soldiers.*

Q. Mar. Great lords, wise men ne'er sit and wail their loss,
But cheerly seek how to redress their harms.
What though the mast be now blown over-board,
The cable broke, the holding anchor lost,
And half our sailors swallow'd in the flood;
Yet lives our pilot still: is 't meet that he
Should leave the helm, and, like a fearful lad,
With tearful eyes add water to the sea,
And give more strength to that which hath too much; [1]
Whiles in his moan the ship splits on the rock,
Which industry and courage might have sav'd?
Ah! what a shame, ah! what a fault were this.
Say, Warwick was our anchor; what of that?
And Montague our top-mast; what of him?
Our slaughter'd friends the tackles; what of these?
Why, is not Oxford here another anchor,
And Somerset another goodly mast?
The friends of France our shrouds and tacklings? [2]
And, though unskiful, why not Ned and I
For once allow'd the skilful pilot's charge?
We will not from the helm, to sit and weep,
But keep our course, though the rough wind say no,

---

3) ein bereiter, williger Muth schafft den Weg fort, verkürzt die Länge des Marsches.

4) Die Qs. schliessen hier mit einem Reimpaar, das in etwas veränderter Fassung die Fol. am Schlusse des vierten Actes hat. Vgl. A. 4, Sc. 8, Anm. 13.

1) Dasselbe Gedankenspiel kehrt öfter bei Sh. wieder, so von einem Hirsch, dessen Thränen in den Bach fallen, in As you like it (A. 2, Sc. 1) *the hairy fool* || *Stood on the extremest edge of the swift brook* || *Augmenting it with tears,* und dann *Poor deer* || *Thou makest a testament, as worldings do* || *Giving thy sum of more to that which had too much.*

2) *tacklings* ist dreisylbig *(tackelings)* zu lesen.

From shelves and rocks that threaten us with wreck.
As good to chide the waves, as speak them fair.
And what is Edward but a ruthless sea?
What Clarence but a quicksand of deceit?
And Richard but a ragged fatal rock? [3]
All these the enemies to our poor bark.
Say, you can swim; alas! 't is but a while:
Tread on the sand; why, there you quickly sink:
Bestride the rock; the tide will wash you off,
Or else you famish; that 's a threefold death. [4]
This speak I, lords, to let you understand,
In case some one of you would fly from us,
That there 's no hop'd-for mercy [5] with the brothers,
More than with ruthless waves, with sands, and rocks.
Why, courage, then! what cannot be avoided,
'T were childish weakness to lament, or fear.

Prince. Methinks, a woman of this valiant spirit
Should, if a coward heard her speak these words,
Infuse his breast with magnanimity,
And make him, naked, [6] foil a man at arms.
I speak not this, as doubting any here;
For, did I but suspect a fearful man, [7]
He should have leave to go away betimes,
Lest, in our need, he might infect another,
And make him of like spirit to himself.
If any such be here, as God forbid!
Let him depart before we need his help.

Oxf. Women and children of so high a courage,
And warriors faint! why, 't were perpetual shame. —
O, brave young prince! thy famous grandfather
Doth live again in thee: long may'st thou live,
To bear his image, and renew his glories!

Som. And he, that will not fight for such a hope,
Go home to bed, and, like the owl by day,
If he arise, be mock'd and wonder'd at.

---

[3]) Wie *quicksand* sich auf das vorhergehende *shelves* bezieht, so *rock* auf das vorhergehende *rocks*.

[4]) Der dreifache Tod ist: entweder ein Versinken in den Triebsand, oder ein Weggespültwerden von der Klippe, oder endlich ein Hungerssterben auf der Klippe. Genau genommen tritt noch eine vierte Todesart hinzu in den Worten *say you can swim; alas! 'tis but a while.*

[5]) scil. *there is no more mercy to he hoped-for with the brothers than with ruthless waves etc.*

[6]) *naked* = unbewaffnet, ungerüstet. So in Othello (A. 5, Sc. 2) *naked as I am I will assault thee.*

[7]) hielte ich nur einen Mann im Verdacht der Furchtsamkeit.

Q. Mar. Thanks, gentle Somerset: — sweet Oxford, thanks.
Prince. And take his thanks, that yet hath nothing else.

Enter a Messenger.

Mess. Prepare you, lords, for Edward is at hand,
Ready to fight: therefore, be resolute.
Oxf. I thought no less: it is his policy,
To haste thus fast to find us unprovided.
Som. But he 's deceiv'd: we are in readiness.
Q. Mar. This cheers my heart to see your forwardness.
Oxf. Here pitch our battle; hence we will not budge.

Flourish and March. Enter King EDWARD, CLARENCE, GLOSTER *and Forces.*

K. Edw. Brave followers, yonder stands the thorny wood,
Which, by the heavens' assistance and your strength,
Must by the roots be hewn up yet ere night.
I need not add more fuel to your fire,
For, well I wot, ye blaze to burn them [8] out.
Give signal to the fight, and to it, lords.
Q. Mar. Lords, knights, and gentlemen, what I should say,
My tears gainsay; [9] for every word I speak,
Ye see, I drink the water of my eye. [10]
Therefore, no more but this: — Henry, your sovereign,
Is prisoner to the foe; his state usurp'd,
His realm a slaughterhouse, his subjects slain,
His statutes cancell'd, and his treasure spent;
And yonder is the wolf that makes this spoil.
You fight in justice: then, in God's name, lords,
Be valiant, and give signal to the fight. [*Exeunt both Armies.*

SCENE V.

Another Part of the Same.

Alarums: Excursions: and afterwards a Retreat. Then enter King EDWARD, CLARENCE, GLOSTER, *and Forces; with Queen* MARGARET, OXFORD, *and* SOMERSET, *Prisoners.*

E. Edw. Now, here a period of tumultuous broils.
Away with Oxford to Ham's castle straight:

---

8) *them* bezieht sich auf *thorny wood* = das Dorngehölz, als eine Masse von einzelnen Bäumen gefasst, nicht auf *by the roots.*

9) *to gainsay* = für nichtig erklären, widerrufen, ist dem *to say* entgegengestellt.

10) ich vergiesse solche Thränenströme, dass ich sie, wie sie von meinen Augen niederfliessen, wider Willen trinken muss.

1) *Ham's castle* ist das Schloss Ham in der Picardie. — Die Hgg. schreiben *Hammes'* dafür, Qs. und Fol. *Hames.*

For Somerset, off with his guilty head.
Go, bear them hence: I will not hear them speak.
Oxf. For my part, I 'll not trouble thee with words.
Som. Nor I; but stoop with patience to my fortune.
[*Exeunt* OXFORD *and* SOMERSET, *guarded.*
Q. Mar. So part we sadly in this troublous world,
To meet with joy in sweet Jerusalem. [2]
K. Edw. Is proclamation made, that who finds Edward
Shall have a high reward, and he his life?
Glo. It is: and, lo! where youthful Edward comes.

Enter Soldiers, with Prince EDWARD.

K. Edw. Bring forth the gallant: let us hear him speak.
What! can so young a thorn begin to prick? [3]
Edward, what satisfaction canst thou make,
For bearing arms, for stirring up my subjects,
And all the trouble thou hast turn'd me to?
Prince. Speak like a subject, proud ambitious York.
Suppose, that I am now my father's mouth:
Resign thy chair, and where I stand kneel thou,
Whilst I propose the self-same words to thee,
Which, traitor, thou wouldst have me answer to.
Q. Mar. Ah, that thy father had been so resolv'd!
Glo. That you might still have worn the petticoat,
And ne'er have stol'n the breech from Lancaster. [4]
Prince. Let Æsop [5] fable in a winter's night;
His currish riddles sort not with this place.
Glo. By heaven, brat, I 'll plague you for that word.
Q. Mar. Ay, thou wast born to be a plague to men.
Glo. For God's sake, take away this captive scold.
Prince. Nay, take away this scolding crook-back, rather.
K. Edw. Peace! wilful boy, or I will charm your tongue. [6]

---

2) Das himmlische Jerusalem.

3) Vgl. A. 5, Sc. 4, Anm. 8.

4) Wenn der schwache Heinrich VI. so entschlossen und kühn gewesen wäre, wie sein Sohn, so hätte Margarethe in ihrer weiblichen Rolle bleiben können und nicht statt ihres Gemahls sich männlich zu geberden brauchen. — Eine ähnliche Hindeutung auf dieses umgekehrte Verhältniss kam in K. Henry VI. Second Part (A. 1, Sc. 3) vor: *Though in this place most master wear no breeches,* || *She shall not strike dame Eleanor unreveng'd.*

5) Der verwachsene bucklichte Richard wird hier spöttisch mit dem eben so gestalteten Griechischen Fabeldichter Aesop verglichen, da dieser, wie jener, in Gleichnissen aus der Thierwelt *(currish riddles)* spricht.

6) *charm your tongue*, eine Redensart, die bei Sh. und seinen Zeitgenossen öfter vorkommt, erklärt Malone: *I will compel you to be as silent as you would be, if you were charmed, if you were deprived of speech by the power of enchantment.*

Clar. Untutor'd lad, thou art too malapert.
Prince. I know my duty: you are all undutiful. [7]
Lascivious Edward, — and thou perjur'd George,
And thou mis-shapen Dick, — I tell ye all,
I am your better, traitors as ye are;
And thou usurp'st my father's right and mine.
K. Edw. Take that, the likeness of this railer here. [8] [*Stabs him.*
Glo. Sprawl'st thou? take that, to end thy agony. [Glo. *stabs him.*
Clar. And there 's for twitting me with perjury. [Clar. *stabs him.*
Q. Mar. O, kill me too!
Glo. Marry, and shall. [*Offers to kill her.*
K. Edw. Hold, Richard, hold! for we have done too much.
Glo. Why should she live, to fill the world with words? [9]
K. Edw. What! doth she swoon? use means for her recovery.
Glo. Clarence, excuse me to the king, my brother.
I 'll hence to London on a serious matter:
Ere ye come there, be sure to hear some news.
Clar. What? what?
Glo. The Tower! the Tower! [10] [*Exit.*
Q. Mar. O Ned! sweet Ned! speak to thy mother, boy:
Canst thou not speak? — O traitors! murderers! —
They, that stabb'd Cæsar shed no blood at all,
Did not offend, nor were not worthy blame,
If this foul deed were by to equal it:
He was a man: this, in respect, [11] a child;
And men ne'er spend their fury on a child.
What 's worse than murderer, that I may name it?
No, no; my heart will burst, an if I speak;
And I will speak, that so my heart may burst. —
Butchers and villains! bloody cannibals!
How sweet a plant have you untimely cropp'd!
You have no children, butchers! if you had,

---

7) Der Nachdruck liegt auf *I* und auf *you.*

8) Prinz Edward ist ein Ebenbild seiner schmähsüchtigen Mutter, versteht sich eben so gut auf das Schimpfen, wie diese. — *the likeness,* mit der Anwendung des Artikels, auch bei einem Vocativ, der eigentlich Apposition zu einem zu supplirenden *thou* sein sollte, ist Sh.'sch. So in K. Lear (A. 1, Sc. 1) *The jewels of our father, with wash'd eyes || Cordelia leaves you.*

9) *words* = blosse Worte, Gerede, den Thaten gegenübergestellt.

10) In der Fol. fehlt das erste *The* vor *Tower,* das sich jedoch an der entsprechenden Stelle der Qs. findet. — Was Gloster im Tower will, ergiebt die folgende Scene. — Diese Worte Glosters sind nur bei Seite zu Clarence gesprochen.

11) scil. *in respect to Cæsar.*

The thought of them would have stirr'd up remorse: [12]
But, if you ever chance to have a child,
Look in his youth to have him so cut off, [13]
As, deathsmen, you have rid this sweet young prince!

K. Edw. Away with her! go, bear her hence perforce.

Q. Mar. Nay, never bear me hence, despatch [14] me here:
Here sheath thy sword, I 'll pardon thee my death.
What! wilt thou not? — then, Clarence, do it thou.

Clar. By heaven I will not do thee so much ease. [15]

Q. Mar. Good Clarence, do; sweet Clarence, do thou do it.

Clar. Didst thou not hear me swear I would not do it.

Q. Mar. Ay, but thou usest to forswear thyself:
'T was sin before, [16] but now 't is charity.
What! wilt thou not? where is that devil's butcher, [17]
Hard-favour'd Richard? Richard, where art thou?
Thou art not here: murder is thy alms-deed;
Petitioners for blood thou ne'er put'st back.

K. Edw. Away, I say! I charge ye, bear her hence.

Q. Mar. So come to you, and yours, as to this prince! [18] [*Exit.*

K. Edw. Where's Richard gone?

Clar. To London, all in post; and, as I guess,
To make a bloody supper in the Tower.

K. Edw. He 's sudden, if a thing comes in his head.
Now march we hence: discharge the common sort [19]
With pay and thanks, and let 's away to London,
And see our gentle queen how well she fares:
By this, I hope, she hath a son for me. [*Exeunt.*

---

12) es würde der Gedanke an Eure Kinder Euer Mitleid rege gemacht haben, so dass Ihr nicht mein Kind umgebracht hättet. — *remorse* ist auch hier, wie oft bei Sh., das Bedenken vor einer zu verrichtenden Unthat, nicht die Reue nach derselben.

13) *in his youth* gehört zu *cut off*: macht Euch darauf gefasst, ihn so in seiner Jugend weggerafft zu sehen, wie Ihr diesen jungen Prinzen aus dem Wege geschafft habt.

14) *to despatch* euphemistisch = umbringen. So in K. Henry VI. Second Part (A. 3, Sc. 2) *we have despatch'd the duke as he commanded.* — Bei dem *here* der folgenden Zeile deutet Margarethe auf ihre Brust.

15) insofern für Margarethe ein schleuniger Tod eine Erlösung von ihren Leiden sein würde.

16) Clarence sündigte, als er den Eid der Treue, den er dem König Heinrich geleistet, brach, aber den Schwur zu brechen, dass er das Leben Margarethens schonen wolle, wäre christliche Liebe.

17) *devil's butcher* = ein Würger, dessen der Teufel sich bedient. — Die Fol. fügt dahinter noch *Richard* ein, wahrscheinlich aus Versehen, wie es denn auch in den Qs. nicht steht.

18) Möge es Euch und den Eurigen so ergehen, wie meinem Sohne.

19) *common sort* = das gemeine Volk, der Haufen, der Edwards Schaaren verstärkt hatte.

SCENE VI.

London. A Room in the Tower.

King HENRY *is discovered sitting with a book in his hand, the Lieutenant attending. Enter* GLOSTER. [1]

Glo. Good day, my lord. What! at your book so hard?
K. Hen. Ay, my good lord: my lord, I should say rather:
'T is sin to flatter; good was little better: [2]
Good Gloster, and good devil, were alike,
And both preposterous; therefore, not good lord.
Glo. Sirrah, leave us to ourselves: we must confer. [*Exit Lieutenant.*
K. Hen. So flies the reckless shepherd from the wolf:
So first the harmless sheep doth yield his fleece,
And next his throat unto the butcher's knife. —
What scene of death hath Roscius now to act? [3]
Glo. Suspicion always haunts the guilty mind:
The thief doth fear each bush an officer.
K. Hen. The bird, that hath been limed in a bush,
With trembling wings misdoubteth [4] every bush;
And I, the hapless male to one sweet bird, [5]
Have now the fatal object in my eye,
Where my poor young was lim'd, was caught, and kill'd.
Glo. Why, what a peevish [6] fool was that of Crete, [7]
That taught his son the office of a fowl?
And yet, for all his wings, the fool was drown'd.
K. Hen. I, Dædalus; my poor boy, Icarus,
Thy father, Minos, that denied our course;
The sun, that sear'd the wings of my sweet boy,
Thy brother Edward: and thyself, the sea,
Whose envious gulf did swallow up his life.

---

1) Die Bühnenweisung der Fol. ist: *Enter Henry the sixth, and Richard, with the Lieutenant on the Walls*, die der Qs. *Enter Gloster to King Henry in the Tower.*

2) scil. *to say good was little better than sin.*

3) Der Römische Schauspieler Roscius, den Sh. in Hamlet (A. 2, Sc. 2) erwähnt: *when Roscius was an actor in Rome*, galt auch bei Sh.'s Zeitgenossen für einen ausgezeichneten Tragödienspieler, so in Acolastus his Afterwitte (1600) *Through thee each murthering Roscius is appointed || To act strange scenes of death on God's anointed.*

4) *to misdoubt* = in bösem, wenn auch verkehrtem Verdacht haben.

5) *male* nennt sich hier Heinrich bildlich als den alten Vogel, dessen Sorge es gemeinschaftlich mit dem Weibchen sein sollte, ihr Junges, d. h. den Prinzen Edward, zu hüten. — Ueber *bird* vgl. A. 2, Sc. 1, Anm. 20.

6) *peevish* ist bei Sh. der, welcher sich nicht zu helfen, nicht mit den Leuten fertig zu werden weiss, und entspricht häufig unserm unpraktisch.

7) So hiess Dädalus schon in K. Henry VI. First Part (A. 4, Sc. 6) *thy desperate sire of Crete.*

Ah! kill me with thy weapon, not with words.
My breast can better brook thy dagger's point,
Than can my ears that tragic history,
But wherefore dost thou come? is 't for my life?

Glo. Think'st thou I am an executioner?

K. Hen. A persecutor, I am sure, thou art:
If murdering innocents be executing,
Why, then thou art an executioner.

Glo. Thy son I kill'd for his presumption.

K. Hen. Hadst thou been kill'd, when first thou didst presume,
Thou hadst not liv'd to kill a son of mine,
And thus I prophesy, — that many a thousand,
Which now mistrust no parcel of my fear; [8]
And many an old man's sigh, and many a widow's,
And many an orphan's water-standing eye, —
Men for their sons', wives for their husbands',
Orphans for their parents' timeless death, [9] —
Shall rue the hour that ever thou wast born.
The owl shriek'd at thy birth, an evil sign,
The night-crow cried, aboding luckless time,
Dogs howl'd, and hideous tempest shook down trees:
The raven rook'd her [10] on the chimney's top,
And chattering pies in dismal discords sung.
Thy mother felt more than a mother's pain,
And yet brought forth less than a mother's hope;
To wit, — an indigested [11] and deformed lump,
Not like the fruit of such a goodly tree.
Teeth hadst thou in thy head, when thou wast born,
To signify, thou cam'st to bite the world:

---

[8]) die jetzt noch in keinem Stücke eine Vorahnung haben von dem, was mir Grauen erweckt.

[9]) *timeless death* bezieht sich auf die Genitive *sons'*, *husbands'* und *parents'* zugleich; manche Hgg. verwischen diese Construction, indem sie hinter *husband's* mit der zweiten Fol. *fate* einfügen. Richtiger setzt vielleicht die zweite Fol. *and* vor *orphans*.

[10]) *to rook* oder *to ruck*, hier als reflexives Verbum = niederkauern wie im Neste, vorzugsweise von Raben, Eulen u. s. w. als ein böses Omen gebraucht, wenn sie sich auf ein Haus niederlassen. So in Golding's Uebersetzung des Ovid: *The furies made the bridegroom's bed, and on the house did ruck || A cursed owl, the messenger of ill success and luck.*

[11]) *indigested* = unausgebildet, unentwickelt. Manche Hgg. setzen des Verses wegen, indem sie das folgende *and* weglassen, das synonyme *indigest* dafür, das substantivisch in K. John und adjectivisch in Sh.'s Sonnets (114) vorkommt: *things indigest.* — Die Qs. haben *an indigest created lump.*

And, if the rest be true which I have heard,
Thou cam'st — [12]

Glo. I 'll hear no more; — Die, prophet, in thy speech: [*Stabs him.*
For this, amongst the rest, was I ordain'd. [13]

K. Hen. Ay, and for much more slaughter after this.
O! God forgive my sins, and pardon thee. [*Dies.*

Glo. What! will the aspiring blood of Lancaster
Sink in the ground? I thought it would have mounted.
See, how my sword weeps for the poor king's death!
O, may such purple tears be always shed
From those that wish the downfall of our house! —
If any spark of life be yet remaining,
Down, down to hell; and say I sent thee thither, [*Stabs him again.*
I, that have neither pity, love, nor fear.
Indeed, 't is true, that Henry told me of; [14]
For I have often heard my mother say,
I came into the world with my legs forward.
Had I not reason, think ye, to make haste,
And seek their ruin that usurp'd our right?
The midwife wonder'd; and the women cried,
„O, Jesus bless us, he is born with teeth!"
And so I was; which plainly signified
That I should snarl, and bite, and play the dog.
Then, since the heavens have shap'd my body so,
Let hell make crook'd my mind to answer it. [15]
I have no brother, I am like no brother;
And this word love, which greybeards call divine,
Be resident in men like one another,
And not in me: I am myself alone. —
Clarence, beware: thou kept'st me from the light;
But I will sort [16] a pitchy day for thee:

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12) Theobald vervollständigte, mit Beziehung auf das, was Gloster in dem folgenden Monologe sagt, den Vers so *Thou cam'st into the world with thy legs forward.* — Dass aber Gloster den König gar nicht ausreden lässt, sondern ihn mitten in seinen Worten unterbricht, ergiebt sich auch aus der Lesart der Qs. *Thou cam'st into the world* —

13) Der Satz ist ironisch gemeint: zu den mancherlei Dingen, zu denen ich, nach Deiner Prophezeiung, vom Schicksal bestimmt bin, gehört auch Deine Ermordung.

14) Dieser Vers bezieht sich nicht genau auf das folgende *I came into the world etc.*, sondern im Allgemeinen auf den letzten Theil von Heinrich's vorhergehender Rede, deren Inhalt Gloster hier vervollständigt.

15) Wie der Himmel meinen Körper missgestaltet geschaffen hat, so möge die Hölle meinen Geist missgestaltet machen, damit er den Körper entspreche.

16) *to sort* oder *to sort out* = auswählen, anordnen: ich will einen pechschwarzen, unheilvollen Tag für Dich auswählen, deswegen, weil Du mir im Lichte stehst, zwischen mir und dem Throne stehst. — In der vorigen Zeile hat die Fol. *keept'st,* die Qs. *keptst;* die Hgg. lesen *keep'st* dafür.

For I will buz abroad such prophecies;
That Edward shall be fearful of his life;
And then, to purge his fear,[17] I 'll be thy death.
King Henry, and the prince his son, are gone:
Clarence, thy turn is next, and then the rest;
Counting myself but bad, till I be best. —
I 'll throw thy body in another room,
And triumph, Henry, in thy day of doom. [*Exit with the body.*

SCENE VII.

The Same. A Room in the Palace.

King Edward *is discovered sitting on his throne; Queen* Elizabeth *with the infant Prince,* Clarence, Gloster, Hastings, *and others, near him.*[1]

K. Edw. Once more we sit in England's royal throne,
Re-purchas'd with the blood of enemies.
What valiant foe-men, like to autumn's corn,
Have we mow'd down, in tops of all their pride?
Three dukes of Somerset, threefold renown'd
For hardy and undoubted champions:[2]
Two Cliffords, as the father and the son;
And two Northumberlands; two braver men
Ne'er spurr'd their coursers at the trumpet's sound:
With them, the two brave bears, Warwick and Montague,
That in their chains fetter'd the kingly lion,[3]
And made the forest tremble when they roar'd.
Thus have we swept suspicion from our seat,[4]
And made our footstool of security. —
Come hither, Bess, and let me kiss my boy. —
Young Ned, for thee, thine uncles, and myself,
Have in our armours watch'd the winter's night;
Went all a-foot in summer's scalding heat,
That thou might'st repossess the crown in peace;
And of our labours thou shalt reap the gain.

Glo. I 'll blast his harvest, if your head were laid;
For yet I am not look'd on in the world.
This shoulder was ordain'd so thick, to heave;

---

17) um ihn von seiner Furcht zu kuriren.

1) Die Bühnenweisung der Fol. lautet: *Flourish. Enter King, Queen, Clarence, Richard, Hasting, Nurse, and Attendants.* — Die Qs. haben für *Nurse* deutlicher *a Nurse with the young Prince.*

2) sie waren dreifach berühmt als tapfere und zuverlässige, anerkannte Kämpen.

3) sie legten dem königlichen Löwen die Fesseln an, die sie selbst getragen hatten.

4) unser Thron wird nicht mehr mit argwöhnischen Blicken betrachtet, ist sicher gestellt.

And heave it shall some weight, or break my back. —
Work thou the way — and thou shalt execute [5] [*Aside.*

K. Edw. Clarence, and Gloster, love my lovely queen,
And kiss your princely nephew, brothers both.

Clar. The duty, that I owe unto your majesty,
I seal upon the lips of this sweet babe.

Q. Eliz. Thanks, noble Clarence; worthy brother, thanks. [6]

Glo. And, that I love the tree from whence thou sprang'st,
Witness the loving kiss I give the fruit. —
[*Aside.*] To say the truth, so Judas kiss'd his master,
And cried — all hail! whenas he meant — all harm.

K. Edw. Now am I seated as my soul delights,
Having my country's peace, and brothers' loves.

Clar. What will your grace have done with Margaret?
Reignier, her father, to the king of France
Hath pawn'd the Sicils and Jerusalem,
And hither have they sent it [7] for her ransom.

K. Edw. Away with her, and waft her hence to France. —
And now what rests, but that we spend the time
With stately triumphs, [8] mirthful comic shows,
Such as befits [9] the pleasure of the court?
Sound, drums and trumpets! — farewell, sour annoy,
For here, I hope, begins our lasting joy. [*Exeunt.*

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[5]) So die Qs. Die Fol. hat *that shalt execute.* — Wie Steevens vermuthet, deutet Gloster bei dem ersten *thou* auf seinen Kopf, der die Pläne entwirft; bei dem zweiten *thou* meint er seine Hand, die die Pläne ausführt. Eine ähnliche erklärende Geberde ist hinzuzudenken in Hamlet (A. 2, Sc. 2) bei Polonius' Worten: *Take this from this, if this be otherwise.*

[6]) Diese Zeilen ertheilen die Qs. der Königin, die beiden ersten Folioausgg. dem Clarence zu. Die Hgg. legen sie, den späteren Folios folgend, dem König bei, obwohl sie in dem Munde der Königin, welche die Gunst ihrer Schwäger sich erwerben möchte, durchaus passend erscheinen. Sie redet den Clarence eben so als *brother Clarence* an, wie sie in dem folgenden Drama K. Richard III. wiederholt *brother Gloster* sagt. — Wahrscheinlich hat der Drucker der Fol. die Abbreviatur *Qu.* missverständlich *Cla.* gelesen.

[7]) *it* bezieht sich genau auf kein vorhergehendes Wort, sondern auf ein zu supplirendes Substantiv, wie etwa das aus der Verpfändung gelöste Geld.

[8]) *triumphs* = öffentliche Lustbarkeiten, Festzüge. — *comic shows* = theatralische Aufführungen ergötzlicher Art, wie die Interludes des altenglischen Theaters waren.

[9]) *befits*, die Lesart der Qs. und Fol., scil. *as it befits*, ändern die Hgg. stillschweigend und willkührlich in *befit* um, in Beziehung auf den vorhergehenden Plural

SHAKSPERE'S WERKE.

HERAUSGEGEBEN UND ERKLÄRT

VON

Dr. NICOLAUS DELIUS.

VIERTER BAND.

HISTORIES:

KING HENRY VI. Part 1. — KING HENRY VI. Part 2. — KING HENRY VI. Part 3. — KING RICHARD III. — KING HENRY VIII.

ELBERFELD, 1858.

VERLAG VON R. L. FRIDERICHS.

SHAKSPERE'S

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ELBERFELD, 1858.
VERLAG VON R. L. FRIDERICHS.

Gedruckt bei Sam. Lucas
in Elberfeld.

Einleitung.

Shakspere's King Richard III. wurde am 20. October 1597 als ein neuer Verlagsartikel von Andrew Wise in die Register der Buchhändler eingetragen und erschien noch in demselben Jahre gedruckt, ohne den Namen des Verfassers, aber mit Angabe der Schauspielergesellschaft, welcher Shakspere angehörte, unter folgendem Titel: The Tragedy of King Richard the third. Containing, His treacherous Plots against his brother Clarence: the pittiefull murther of his innocent nephewes: his tyrannical usurpation: with the whole course of his detested life, and most deserued death. As it hath beene lately Acted by the Right honourable the Lord Chamberlaine his Seruants. At London, Printed by Valentine Sims, for Andrew Wise, dwelling in Paules Church-yard, at the signe of the Angell. 1597. — Dieser ersten Ausgabe in Quarto (Q. A) folgte im Jahre 1598 eine zweite, die auf dem Titelblatte den Verfasser namhaft macht: By William Shake-speare; dann im Jahre 1602 eine dritte, welche, sowie die folgenden Quartausgaben von 1605, 1613 u. s. w. auf dem Titelblatt fälschlich als Newly augmented bezeichnet wird. Alle diese Ausgaben (Qs.) unterscheiden sich nur durch vermehrte Druckfehler und durch unauthentische, übrigens geringfügige Abweichungen von der ersten und untereinander, weshalb eine spezielle Anführung der einzelnen Quartausgaben und ihrer speziellen Lesarten in den Noten zum Text grösstentheils überflüssig erscheint.

In der Gesammtausgabe der Shakspere'schen Dramen in Folio steht The Tragedy of Richard the Third: with the Landing of Earle Richmond, and the Battell at Bosworth Field, mit der Ueberschrift auf den Seiten The Life and Death of Richard the Third, als neuntes Drama in der Reihe der Histories, hier zuerst in Acte und Scenen eingetheilt, aber ohne Personenverzeichniss, das erst Rowe in seiner Ausgabe (1709) hinzugefügt hat. Der Text der Fol., wenn er sich auch in manchen Eigenthümlichkeiten und Druckfehlern an die spätern Qs. und namentlich an die Q. von 1602 anlehnt, unterscheidet sich doch von dem gemeinsamen Text der Qs. nicht nur durch die Zusätze,

welche die Fol. wirklich enthält, während die späteren Qs. sie nur fälschlich auf dem Titelblatt mit der Bezeichnung Newly augmented ankündigen, sondern auch in jeder Scene durch neue Wendungen und Worte, von denen Malone sagt: *In this play the variations between the original copy in quarto, and the folio, are more numerous than, I believe, in any other of our author's pieces. The alterations, it is highly probable, were made not by Shakspeare, but by the players, many of them being very injudicious.* — Anders und richtiger urtheilt Steevens, der u. A. in einer Anmerkung sagt: *I have followed the folio, which, of this play, is by far the most correct copy.* — Gewiss lag dem Druck der Fol., unter einer partiellen Benutzung der Q. von 1602, ein Bühnenmanuscript zum Grunde, das neben einigen Textveränderungen und Willkührlichkeiten, die von den Schauspielern auf eigene Hand vorgenommen sein mögen, eine Menge von Aenderungen enthielt, die nur von der Hand des Dichters herrühren können, und die auch Malone, so sehr er in der Theorie den Quartoausgaben anhängt, in praktischem Widerspruche damit nicht verschmäht hat zum grossen Theil in den von ihm construirten Text seiner Ausgabe von King Richard III. aufzunehmen, wie denn auch seine Vorgänger und Nachfolger gethan haben. In den Anmerkungen unserer Edition finden sich alle irgend erheblichen Varianten der Qs. verzeichnet, nicht nur solche, welche Malone und andere Herausgeber den entsprechenden Lesarten der Fol. vorgezogen haben, sondern auch andere, welche, obgleich mit Stillschweigen von ihnen übergangen, doch geeignet sind, das Verhältniss der Qs. zur Fol. als des ursprünglichen Textes zu dem von Shakspere später revidirten, in das wahre Licht zu setzen. Ebenso sind in den nachfolgenden Anmerkungen neben den bedeutenden Zusätzen, welche die Fol. durch das ganze Drama hindurch vor den Qs. voraus hat, auch die wenigen, wenn auch theilweise charakteristischen Zeilen und Stellen hervorgehoben, welche sich nur in den Qs. finden, sei es dass solche durch Nachlässigkeit des Druckes in der Fol. ausgefallen, oder dass sie, aus irgend einem Grunde in dem Theatermanuscript, das der Drucker der Fol. vor sich gehabt haben muss, nicht mehr enthalten waren.

Wie lange vor dem Jahre 1597, wo King Richard III. zuerst im Druck erschien, das Drama geschrieben und zur Aufführung gelangte, das lässt sich nicht mit einer genauen Jahresangabe bestimmen. Dass das Drama wenigstens schon drei Jahre vorher bekannt und populär gewesen sein muss, ist daher zu vermuthen, dass, wie in andern Fällen auch in diesem, ein Verleger, der dem Publikum nicht das Shakspere'sche historische Schauspiel bieten konnte, statt dessen ein älteres gleiches Namens und Inhaltes von unbekanntem Verfasser, im Jahre 1594 veröffentlichte. Dieses Drama hat folgenden Titel: The True Tragedie of Richard the third: Wherein is showne the death of Edward the fourth, with the smoth-

ering of the two young Princes in the Tower: With a lamentable ende of Shores wife, an example for all wicked women. And lastly, the coniunction and ioyning of the two noble Houses, Lancaster and Yorke. As it was playd by the Queenes Maiesties Players. London Printed by Thomas Creede, and are to be sold by William Barley etc. 1594. — Von diesen Drama, das im Lauf der Zeit äusserst selten geworden war, gab zuerst Roswell in der Malone'schen Ausgabe des Shakspere ein bedeutendes Bruchstück, später im Jahre 1844 Barron Field für die Shakespeare Society das Ganze heraus. Als eine Probe von dem Styl dieses Stückes, das Shakspere gekannt, wenn auch kaum weiter als in einzelnen Zügen benutzt haben mag, lassen wir hier zunächst den Anfang, Prolog und erste Scene, folgen:

Enters *Truth* and *Poetrie*. To them the Ghoast of *George* Duke of *Clarence*.

Ghost.

Cresse cruor sanguinis, satietur sanguine cresse,
Quod spero scitio. O scitio, scitio, vendicta.

Exit.

Poetrie. Truth well met.

Truth. Thankes Poetrie, what makes thou vpon a stage?

Poet. Shadowes.

Truth. Then will I adde bodies to the shadowes,
Therefore depart and giue Truth leaue
To shew her pageant.

Poe. Why will Truth be a Player?

Truth. No, but Tragedia like for to present
A Tragedie in England done but late,
That will reuiue the hearts of drooping mindes.

Poe. Whereof?

Truth. Marry thus.
Richard Plantagenet of the House of Yorke,
Claiming the Crowne by warres, not by dissent,
Had as the Chronicles make manifest,
In the two and twentith yeare of Henry the sixth,
By act of Parliament intailed to him
The Crowne and titles to that dignitie,
And to his ofspring lawfully begotten,
After the decease of that forenamed King,
Yet not contented for to staie the time,
Made warres vpon King Henry then the sixth,
And by outrage suppressed that vertuous King,
And wonne the Crowne of England to himselfe,
But since at Wakefield in a battell pitcht,
Outragious Richard breathed his latest breath,
Leauing behind three branches of that line,
Three sonnes: the first was Edward now the King,
George of Clarence, and Richard Glosters Duke,
Then Henry claiming after his decease
His stile, his Crowne and former dignitie
Was quite suppressed, till this Edward the fourth.

Poe. But tell me truth, of Henry what ensued?

Tru. Imprisoned he, in the Tower of London lies,
By strict command, from Edward Englands King,
Since cruelly murthered, by Richard Glosters Duke.

Poe. Whose Ghoast was that did appeare to vs?

Tru. It was the ghost of George the duke of Clarence,
Who was attected in King Edwards raigne,
Falsly of Treason to his royaltie,
Imprisoned in the Tower was most vnnaturally,
By his owne brother, shame to parents stocke,
By Glosters Duke drowned in a but of wine.

Poe. What shield was that he let fall?

Tru. A shield conteining this, in full effect,
Blood sprinkled, springs: blood spilt, craues due reuenge:
Whereupon he writes, „Cresse cruor,
Sanguis satietur, sanguine cresse,
Quod spero scitio: O scitio scitio, vendicta.“

Poe. What maner of man was this Richard Duke of Gloster?

Tru. A man ill shaped, crooked backed, lame armed, withall,
Valiantly minded, but tyrannous in authoritie,
So during the minoritie of the yoong Prince,

He is made Lord Protector ouer the Realme.
Gentiles suppose that Edward now hath raigned
Full two and twentie yeares, and now like to die,
Hath summond all his Nobles to the Court,
To sweare alleageance with the Duke his brother,
For truth vnto his sonne the tender Prince,
Whose fathers soule is now neare flight to God,
Leauing behind two sonnes of tender age,
Fiue daughters to comfort the haplesse Queene,
All vnder the protection of the Duke of Gloster:
Thus gentles, excuse the length by the matter,
And here begins Truthes Pageant, Poetrie
Wend with me. Exeunt.

Enter *Edward* the fourth, Lord *Hastings*, Lord *Marcus*, and *Elizabeth*. To them *Richard*.

Hastings. *Long liue my soueraigne, in all happinesse.*

Marcus. *An honourable age with Cressus wealth,*
Hourely attend the person of the King.

King. *And welcome you Peeres of England unto your King.*

Hast. *For our vnthankfulnesse the heauens hath throwne thee downe.*

Mar. *I feare for our ingratitude, our angry God doth frowne.*

King. *Why Nobles, he that laie me here*
Can raise me at his pleasure.
But my deare friends and kinsmen,
In what estate I now lie it is seene to you all,
And I feel myselfe neare the dreadful stroke of death.
And the cause that I haue requested you in friendly wise
To meete togither is this,
That where malice & enuy sowing sedition in the harts of men
So would I haue that admonished and friendly fauours,
Ouercome in the heart of you Lord Marcus and Lord Hastings
Both, for how I haue gouerned these two and twentie yeares,
I leaue it to your discretions.
The malice hath still bene an enemy to you both,
That in my life time I could neuer get any lege of amity betwixt you,
Yet at my death let me intreat you to imbrace each other,
That at my last departure you may send my soule
To the ioyes celestiall:
For leauing behinde me my yoong sonne,
Your lawfull King after my decease,
May be by your wise and graue counsell so gouerned,
Which no doubt may bring comfort
To his famous realme of England.
But (what saith Lord Marcus and Lord Hastings)
What not one word? nay then I see it will not be,
For they are resolute in their ambition.

Elizabeth. *Ah yeeld Lord Hastings,*
And submit your selues to each other:
And you Lord Marcus, submit your selfe,
See here the aged King my father,
How he sues for peace betwixt you both:
Consider Lord Marcus, you are son to my mother the Queene,
And therefore let me intreat you to mittigate your wrath,
And in friendly sort, imbrace each other.

King. *Nay cease thy speech Elizabeth,*
It is but folly to speake to them,
For they are resolute in their ambitious mindes,
Therefore Elizabeth, I feele my selfe at the last instant of death,
And now must die being thus tormented in minde.

Hast. *May it be that thou Lord Marcus*
That neither by intreatie of the Prince,
Nor curtuous word of Elizabeth his daughter,
May withdraw thy ambition from me.

Marc. *May it be that thou Lord Hastings,*
Canst not perceiue the mark his grace aimes at.

Hast. *No I am resolute, except thou submit.*

Marc. *If thou beest resolute giue vp the vpshot,*
And perhaps thy head may paie for the losses.

King. *Ah Gods, sith at my death you iarre,*
What will you do to the yoong Prince after my decease?
For shame I say, depart from my presence, and leaue me to my self,
For these words strikes a second dying to my soule:
Ah my Lords I thought I could haue commanded

A greater thing then this at your hands,
But sith I cannot, I take my leaue of you both,
And so depart and trouble me no more.
Hast. With shame and like your Maiestie
I submit therfore,
Craving humble pardon on my knees.
And would rather that my body shal be a pray
to mine enemy,
Rather then I will offend my Lord at the houre
And instance of his death.
King. Ah thankes Lord Hastings.
Eliza. Ah yeeld Lord Marcus, sith Lord
Hastings
Is contented to be vnited.
King. Ah yeeld Lord Marcus, thou art
too obstinate.
Marc. My gracious Lord, I am content,
And humbly craue your graces pardon on my knee,
For my foule offence,
And see my Lord my brest opened to mine
aduersary,
That he may take reuenge, then once it shall
be said,
I will offend my gratious suffereinge.
King. Now let me see you friendly giue
one an other your hands.
Hast. With a good will ant like your grace,
Therefore Lord Marcus take here my hand,
Which was once vowde and sworne to be thy death,
But now through intretie of my Prince,
I knit a league of amitie for euer.
Mar. Well Lord Hastings, not in show
but in deed,
Take thou here my hand, which was once vowed
To a shiuered thy bodie in peecemeales,
That the foules of the ayre should haue fed
Their yoong withall,
But now vpon aleageance to my Prince, I vow
perfect loue,
And liue friendship for euer.
King. Now for confirming of it, here take
your oathes.
Hast. If I Lord Hastings falcifie my league
of friendship
Vowde to Lord Marcus, I craue confusion.
Marcus. Like oath take I, and craue
confusion.
King. Confusion.
Now my Lords, for your yoong King, that
lieth now at Ludlo,
Attended with Earle Riuers, Lord Gray, his
two vnkles,
And the rest of the Queenes kindred,
I hope you will be vnto him as you haue bene to me,
His yeares are but yoong, thirteene at the most.
Vnto whose gouernment, I commit to my bro-
ther the Protector,
But to thee Elizabeth my daughter,
I leaue thee in a world of trouble,
And commend me to thy mother, to all thy
sisters,
And especially I giue thee this in charge vpon
& at my death,
Be loyall to thy brother during his authoritie,
As thy selfe art vertuous, let thy praiers be modest,
Still be bountifull in deuotion.
And thus leauing thee with a kisse, I take my
last farwell,
For I am so sleepie, that I must now make
an ende,
And here before you all, I commit my soule
to almighty God,
My sauior, and sweet redeemer, my bodie to
the earth,
My Scepter and Crowne to the yoong Prince
my sonne:
And now Nobles, draw the Curtaines and depart,
He that made me saue me,
Vnto whose hands I commit my spirit.
[The King dies in his bed.

Ebenso die Scene, welche dem Falle Richards vorangeht:

Enters the King, and the Lord *Louell.*

King. The hell of life that hangs vpon the
Crowne,
The daily cares, the nightly dreames,
The wretched crewes, the treason of the foe,
And horror of my bloodie practise past,
Strikes such a terror to my wounded conscience,
That sleep I, wake I, or whatsoeuer I do,
Meethinkes their ghoasts comes gaping for reuenge,
Whom I haue slaine in reaching for a Crowne.
Clarence complaines, and crieth for reuenge.
My Nephues bloods, Reuenge, reuenge, doth crie.
The headlesse Peeres come preasing for reuenge.

And euery one cries, let the tyrant die.
The Sunne by day shines hotely for reuenge.
The Moone by night eclipseth for reuenge.
The Stars are turnd to Comets for reuenge.
The Planets chaunge their courses for reuenge.
The birds sing not, but sorrow for reuenge.
The silly lambes sits bleating for reuenge.
The screeking Rauen sits croking for reuenge.
Whole heads of beasts comes bellowing for reuenge
And all, yea all the world I thinke,
Cries for reuenge, and nothing but reuenge.
But to conclude, I haue deserued reuenge.
In company I dare not trust my friend,
Being alone, I dread the secret foe:
I doubt my foode, least poyson lurke therein.
My bed is vncoth, rest refraines my head.
Then such a life I count far worse to be,
Then thousand deaths vnto a damned death:
How wast death I said? who dare attempt my death?
Nay who dare so much as once to thinke my death?
Though enemies there be that would my body kill,
Yet shall they leaue a neuer dying minde.
But you villaines, rebels, traitors as you are
How came the foe in, preasing so neare?
Where, where, slept the garrison that should a beat them back?
Where was our friends to intercept the foe?
All gone, quite fled, his loyaltie quite laid a bed?
Then vengeance, mischiefe, horror, with mischance,
Wilde-fire, with whirlewinds, light upon your heads,
That thus betrayd your Prince by your vntruth.

King. *Frantike man, what meanst thou by this mood?*
Now he is come more need to beate him backe.

Lou. *Sowre is his sweete that sauours thy delight, great is his power that threats thy ouerthrow.*

King. *The bad rebellion of my foe is not so much, as for to see my friends do flie in flocks from me.*

Lou. *May it please your grace to rest your selfe content, for you haue power inough to defend your land.*

Kin. *Dares Richmond set his foote on land with such a small power of stragling fugatiues?*

Lou. *May it please your grace to participate the cause that thus doth trouble you?*

King. *The cause Buzard, what cause should I participate to thee? My friends are gone away, and fled from me, keep silence villaine, least I by poste do send thy soule to hell, not one word more, if thou doest loue thy life.*

Enters *Catsbie.*

Cat. *My Lord.*

King. *Yet againe vilaine, ô Catesbie is it thou? What comes the Lord Standley or no?*

Cat. *My Lord, he answeres no.*

King. *Why didst not tell him then, I would send his sonne George Standleys head to him.*

Cat. *My Lord I did so, & he answered, he had another sonne left to make Lord Standley.*

King. *O vilaine vilde, and breaker of his oath, the bastardes ghoast shall hant him at the heeles, and crie reuenge for his vild fathers wrongs, go Louell, Catsbie, fetch George Standly forth, him with these handes will I butcher for the dead, and send his headlesse bodie to his sire.*

Catesbie. *Leaue off executions now the foe is heere that threatens vs most cruelly of our liues.*

King. *Zownes, foe mee no foes, the fathers fact condemnes the sonne to die.*

Lou. *But guiltlesse blood will for reuengement crie.*

King. *Why was not he left for fathers loyaltie?*

Lou. *Therein his father greatly iniured him.*

King. *Did not your selues in presence, see the bondes sealde and assignde?*

Lo. *What tho my Lord, the vardits own, the titles doth resign.*

King. *The bond is broke and I will sue the fine, except you will hinder me, what will you haue it so?*

Lou. *In doing true iustice, else we answere no.*

King. *His trecherous father hath neglect his word and done imparshall past by dint of sword, therefore sirrha go fetch him. Zownes draw you cuts who shall go, I bid you go Catesby. A Richard, now maist thou see thy end at hand, why sirs why fear you thus? why we are ten to one, if you seeke promotion, I am Kinge alreadie in possession, better able to performe then he. Louell, Catesby, lets*

ioyne louingly and deuoutly togither, and I will diuide my whole kingdome amongst you.

Both. We will my Lord.

King. We will my Lord, a Catesbie, thou lookest like a dog, and thou Louell too, but you will runne away with them that be gone, and the diuel go with you all, God I hope, God, what talke I of God, that haue serued the diuell all this while. No, fortune and courage for mee, and ioyne England against mee with England, Ioyne Europe with Europe, come Christendome, and with Christendome the whole world, and yet I will neuer yeeld but by death onely. By death, no die, part not childishly from thy Crowne, but come the diuell to claime it, strike him down, & tho that Fortune hath decreed, to set reuenge with triumphs on my wretched head, yet death, sweete death, my latest friend, hath sworne to make a bargaine for my lasting fame, and this, I this verie day, I hope with this lame hand of mine, to rake out that hatefull heart of Richmond, and when I haue it, to eate it panting hote with salt and drinke his blood luke warme, tho I be sure twil poyson me. Sirs you that be resolute follow me, the rest go hang your selues. Exit.

The battell enters, *Richard* wounded, with his Page.

King. A horse, a horse, a fresh horse.

Page. A flie my Lord, and saue your life.

King. Flie villaine, looke I as tho I would flie, no first shall this dull and sencelesse ball of earth receiue my bodie cold and void of sence, you watry heauens rowle on my gloomy day, and darksome cloudes close vp my cheerfull sownde, downe is thy sunne Richard, neuer to shine againe, the birdes whose feathers should adorne my head, houers aloft & dares not come in sight, yet faint not man, for this day if Fortune will, shall make thee King possest with quiet Crown, if Fates deny, this ground must be my graue, yet golden thoughts that reache for a crowne, danted before by Fortunes cruell spight, are come as comforts to my drooping heart, and bids me keepe my Crowne and die a King. These are my last, what more I haue to say, ile make report among the damned soules. Exit.

Wenn, wie Collier vermuthet, dieses rohe und kunstlos gearbeitete Schauspiel schon vor dem Jahre 1588 geschrieben wurde, wie denn bereits vor dem Jahre 1583 ein in Cambridge im St. John's College aufgeführtes lateinisches Schauspiel von Dr. Legge, Richardus Tertius betitelt, Aufsehen erregte*) und in bleibender Erinnerung blieb, so führte auch gleichzeitig mit dem Shakspere'schen Drama die rivalisirende Henslowe'sche Schauspielergesellschaft einen Richard III. auf, und Ben Jonson erhielt im Jahre 1602 noch von Henslowe die Summe von 10 Pfund Sterling für ein Drama Richard Crookback, das er schreiben sollte — ein Beweis wenigstens für die anhaltende Popularität des Shakspere'schen Dramas, welche andere Schauspielertruppen zum Wetteifer in der theatrali-

*) Noch im Jahr 1612 citirt Thomas Heywood in seinem Pamphlet An Apology for Actors, die 1591 von Sir John Harington darüber geäusserten Worte so: *Likewise a learned gentleman in his Apology for Poetry speakes thus: Tragedies well handled be a most worthy kind of poesie. — Comedies make men sec and shame at their faults: and, proceeding further, amongst other University-playes he remembers the Tragedy of Richard the Third, acted in St. Johns, in Cambridge, so essentially, that had the tyrant Phalaris beheld his bloudy proceedings, it had mollified his heart, and made him relent at sight of his inhuman massacres.* — Dieser lateinische Richardus Tertius ist von Barron Field im Anhange zu seinem Reprint der True Tragedy of Richard III. nach dem in Cambridge aufbewahrten Manuscript abgedruckt worden.

schen Vorführung desselben Stoffes veranlassen mochte. Was aber, abgesehen von der überlegenen Kunst unseres Dichters, alle diese dramatischen Behandlungen der Geschichte Richard's III. von dem Werke Shakspere's unterschieden haben wird, das ist, dass Jene den einzelnen Stoff zu einem einzelnen Drama bearbeiteten, während Shakspere sein Drama im engsten Zusammenhange mit den vorhergehenden drei Theilen K. Henry VI. entwarf und ausführte, gleichsam als den letzten Akt der grossen Tragödie von York und Lancaster, die er vielleicht als dramatischer Anfänger mit K. Henry VI. First Part begann und als ein im Verlauf der Arbeit gereifter Künstler mit K. Richard III. zum Abschluss brachte, im Jahre 1593, wenn Malone's Vermuthung richtig ist, schwerlich viel später, nach den Merkmalen des Styls und des Verses zu urtheilen, welche entschieden noch auf die erste Periode der dichterischen Thätigkeit Shakspere's hindeuten.

Shakspere's Quellen für King Richard, die Chronisten Hall und Holinshed, benutzten für die Ereignisse der Regierung Richards vorzugsweise Sir Thomas More's Tragical History of Richard III.; und zwar giebt Hall, den Holinshed nachher copirte, nach jenem Gewährsmann folgende Schilderung von dem Helden unseres Dramas: *Richard duke of Gloster was in wit and courage equal with the others (his brothers Edward and George), but in beauty and lineaments of nature far underneath both; for he was little of stature, evil-featured of limbs, crookbacked, the left shoulder much higher than the right, hard favoured of visage, such as in estates is called a warlike visage, and among common persons a crabbed face. He was malicious, wrathful, and envious, and, as it is reported, his mother the duchess had much ado in her travail, and that he came into the world the feet forward, as men be borne outward, and, as the fame ran, not untoothed: whether that men of hatred reported above the truth, or that nature changed his course in his beginning which in his life many things unnaturally committed, this I leave to God his judgment. He was none evil captain in war, as to the which his disposition was more inclined to than to peace. Sundry victories he had, and some overthrows, but never for default of his own person, either for lack of hardiness or politic order. Free he was of his dispenses, and somewhat above his power liberal; with large gifts he got him unsteadfast friendship, for which cause he was fain to borrow, pill, and extort in other places, which got him steadfast hatred. He was close and secret, a deep dissimuler, lowly of countenance, arrogant of heart, outwardly familiar where he inwardly hated, not letting to kiss whom he thought to kill; despiteous and cruel, not alway for evil will, but often for ambition and to serve his purpose; friend and foe were all indifferent where his advantage grew; he spared no man's death whose life withstood his purpose. He slew in the Tower King Henry the*

Sixth, saying, Now is there no heir male of King Edward the Third but we of the house of York: which murder was done without King Edward his assent, which would have appointed that butcherly office to some other rather than to his own brother. Some wise men also ween that his drift lacked not in helping forth his own brother of Clarence to his death, which thing to all appearance he resisted, although he inwardly minded it. And the cause thereof was, as men noting his doings and proceedings did mark, because that he long in King Edward his time thought to obtain the crown in case that the king his brother, whose life he looked that evil diet would soon shorten, should happen to decease, as he did indeed, his children being young. And then, if the Duke of Clarence had lived, his pretended purpose had been far hindered; for if the Duke of Clarence had kept himself true to his nephew the young king, or would have taken upon him to be king, every one of these casts had been a trump in the Duke of Gloster's way; but when he was sure that his brother of Clarence was dead, then he knew he might work without that jeopardy. But of these points there is no certainty, and whosoever divineth or conjectureth may as well shoot too far as too short; but this conjecture afterward took place (as few do), as you shall perceive hereafter.

Noch einige weitere Auszüge mögen zur Vergleichung folgen. Zunächst, was das Schicksal des Lord Hastings betrifft, (A. 3, Sc. 2 u. 4), so erzählt Hall darüber: *A marvellous case it is to hear, either the warnings that he should have voided, or the tokens of that he could not void. For the next night before his death the Lord Stanley sent to him a trusty messenger at midnight in all the haste, requiring him to rise and ride away with him, for he was disposed utterly no longer for to abide, for he had a fearful dream, in the which he thought that a boar with his tusks so rased them both by the heads that the blood ran about both their shoulders; and for as much as the protector gave the boar for his cognizance, he imagined that it should be he. This dream made such a fearful impression in his heart, that he was thoroughly determined no longer to tarry, but had his horse ready, if the Lord Hastings would go with him; so that they would ride so far that night that they should be out of danger by the next day. Ah! good lord (q^d* the Lord Hastings to the messenger): leaneth my lord thy master so much to such trifles, and hath such faith in dreams, which either his own fear phantasieth, or do rise in the night's rest by reason of the day's thought? Tell him it is plain witchcraft to believe in such dreams, which, if they were tokens of things to come, why thinketh he not that we might as likely make them true by our going, if we were caught and brought back (as friends fail fliers), for then had the boar a cause likely to rase*

*) *q^d, quoth.*

us with his tusks, as folks that fled for some falsehood, wherefore either is there peril, nor none there in deed, or if any be it is rather in going than abiding. And if we should needs fall in peril one way or other, yet had I liefer that men should say it were either our own fault or faint feeble heart: and therefore go to thy master and commend me to him, and say that I pray him to be merry and have no fear, for I assure him I am assured of the man he wotteth of, as I am sure of mine own hand. God send grace (q^a the messenger); and so departed. Certain it is also that in riding toward the Tower the same morning in which he was beheaded, his horse that he accustomed to ride on stumbled with him twice or thrice almost to the falling; which thing, although it happeth to them daily to whom no mischance is toward, yet hath it been as an old evil token observed as a going toward mischief. Now this that followeth was no warning, but an envious scorn. The same morning, ere he were up from his bed, there came to him Sir Thomas Haward, son to the Lord Haward (which lord was one of the priviest of the lord protector's council and doing), as it were of courtesy to accompany him to the council, but of truth sent by the lord protector to haste him hitherward.

This Sir Thomas, while the Lord Hastings staid a while communing with a priest whom he met in the Tower-street, brake the lord's tale, saying to him merely, What, my lord! I pray you come on; wherefore talk you so long with that priest? you have no need of a priest yet: and laughed upon him, as though he would say, You shall have need of one soon. But little wist the other what he meant (but or night these words were well remembered by them that heard them); so the true Lord Hastings little mistrusted, and was never merrier, nor thought his life in more surety in all his days, which thing is often a sign of change: but I shall rather let anything pass me than the vain surety of man's mind so near his death; for upon the very Tower wharf, so near the place where his head was off so soon after as a man might well cast a ball, a pursuivant of his own, called Hastings, met with him, and of their meeting in that place he was put in remembrance of another time in which it happened them to meet before together in the place, at which time the lord Hastings had been accused to King Edward by the Lord Rivers, the queen's brother, insomuch that he was for a while, which lasted not long, highly in the king's indignation. As he now met the same pursuivant in the same place, the jeopardy so well passed, it gave him great pleasure to talk with him thereof, with whom he had talked in the same place of that matter, and therefore he said, Ah, Hastings, art thou remembered when I met thee here once with an heavy heart? Yea, my lord, (q^a he,) that I remember well, and thanked be to God they gat no good nor you no harm thereby. Thou wouldest say so (q^a he) if thou knewest so much as I do, which few know yet, and more shall shortly.

That meant he, that the Earl Rivers and the Lord Richard and Sir Thomas Vaughan should that day be beheaded at Pomfret, as they were indeed; which act he wist well should be done, but nothing ware that the axe hung so near his own head. In faith, man, (q^d he,) I was never so sorry, nor never stood in so great danger of my life, as I did when thou and I met here; and lo! the world is turned now; now stand mine enemies in the danger, as thou mayest hap to hear more hereafter, and I never in my life merrier, nor never in so great surety. I pray God it prove so (q^d Hastings). Prove! (q^d he:) doubtest thou that? nay, nay, I warrant thee. And so in manner displeased he entered into the Tower.

The lord protector caused a council to be set at the Tower on the Friday the thirteenth day of June, where was much communing for the honourable solemnity of the coronation, of the which the time appointed approached so near that the pageants were a making day and night at Westminster, and victual killed which afterward was cast away.

These lords thus sitting communing of this matter, the protector came in among them about nine of the clock, saluting them courteously, excusing himself that he had been from them so long, saying merely that he had been a sleeper that day; and after a little talking with them he said to the Bishop of Ely, My lord, you have very good strawberries in your garden at Holborn, I require you let us have a mess of them. Gladly, my lord, (q^d he,) I would I had some better thing as ready to your pleasure as that: and with that in all haste he sent his servant for a dish of strawberries. The protector set the lords fast in communing, and thereupon prayed them to spare him a little, and so he departed, and came again between ten and eleven of the clock into the chamber all changed, with a sour angry countenance, knitting the brows, frowning, and fretting, and knawing on his lips, and so set him down in his place. All the lords were dismayed, and sore marvelled of this manner and sudden change, and what thing should him ail. When he had sitten a while, thus he began: What were they worthy to have that compass and imagine the destruction of me, being so near of blood to the king, and protector of this his royal realm? At which question all the lords sat sore astonished, musing much by whom the question should be meant, of which every man knew himself clear.

Then the Lord Hastings, as he that for the familiarity that was between them thought he might be boldest with him, answered and said, That they were worthy to be punished as heinous traitors, whatsoever they were: and all the other affirmed the same. That is (q^d he) yonder sorceress my brother's wife, and other with her: meaning the queen. At these words many of the lords were sore abashed which favoured her; but the Lord Hastings was better content in his mind that it was moved by her than by any other that he loved better, albeit his heart grudged that he was not afore made of

counsel of this matter, as well as he was of the taking of her kindred, and of their putting to death, which were by his assent before devised to be beheaded at Pomfret this self-same day, in the which he was not ware that it was by other devised that he himself should the same day be beheaded at London. Then, said the protector, in what wise that sorceress and other of her counsel, as Shore's wife with her affinity, have by their sorcery and witchcraft thus wasted my body: and therewith plucked up his doubled-sleeve to his elbow on his left arm, where he showed a wearish withered arm, and small at is was never other. And thereupon every man's mind misgave them, well perceiving that this matter was but a quarrel, for well they wist that the queen was both too wise to go about any such folly, and also, if she would, yet would she of all folk make Shore's wife least of her counsel, whom of all women she most hated as that concubine whom the king her husband most loved.

Also, there was no man there but knew that his arm was ever such sith the day of his birth. Nevertheless the Lord Hastings, which from the death of King Edward kept Shore's wife, whom he somewhat doted in the king's life, saying, it is said, that he forbare her for reverence toward his king, or else of a certain kind of fidelity toward his friend; yet now his heart somewhat grudged to have her whom he loved so highly accused, and that as he knew well untruly; therefore he answered and said, Certainly, my lord, if they have so done they be worthy of heinous punishment. What! (q^d the protector,) thou servest me, I ween, with if and with and: I tell thee they have done it, and that will I make good on thy body, traitor: and therewith (as in a great anger) he clapped his fist on the board a great rap; at which token given, one cried treason without the chamber, and therewith a door clapped, and in came rushing men in harness, as many as the chamber could hold; and anon the protector said to the Lord Hastings, I arrest thee, traitor! What, me, my lord? q^d he. Yea, thee traitor, q^d the protector; and one let fly at the Lord Stanley, which shrunk at the stroke, and fell under the table, or else his head had been cleft to the teeth, for as shortly as he shrank yet ran the blood about his ears. Then was the Archbishop of York, and Doctor Morton Bishop of Ely, and the Lord Stanley, taken, and divers other, which were bestowed in divers chambers, save the Lord Hastings (whom the protector commanded to speed and shrive him apace), For by Saint Paul (q^d he) I will not dine till I see thy head off. It booted him not to ask why, but heavily he took a priest at a venture and made a short shrift, for a longer would not he suffered, the protector made so much haste to his dinner, which might not go to it till this murther were done for saving of his ungracious oath. So was he brought forth into the green beside the chapel within the Tower, and his head laid down on a log of timber that lay there for building of the chapel, and there tyran-

nously stricken off, and after his body and head were interred at Windsor by his master, King Edward the Fourth, whose souls Jesu pardon. Amen.

Für den zweiten Theil der 7. Scene des 3. Acts fand Shakspere bei Hall folgende Grundzüge: *Then on the morrow the mayor and aldermen and chief commoners of the city, in their best manner apparelled, assembling them together at Paul's resorted to Baynard's castle, where the protector lay, to which place also, according to the appointment, repaired the Duke of Buckingham, and divers nobles with him, besides many knights and gentlemen. And thereupon the duke sent word to the lord protector of the being there of a great honourable company to move a great matter to his grace. Whereupon the protector made great difficulty to come down to them, except he knew some part of their errand, as though he doubted, and partly mistrusted, the coming of such a number to him so suddenly, without any warning or knowledge whether they came for good or harm. Then, when the duke had showed this to the mayor and other, that they might thereby see how little the protector looked for this matter, they sent again by the messenger such loving message, and therewith so humbly besought him to vouchsafe that they might resort to his presence to purpose their intent, of which they would to none other person any part disclose. At the last he came out of his chamber, and yet not down to them, but in a gallerie over them, with a bishop on every hand of him, where they beneath might see him and speak to him, as though he would not yet come near them till he wist what they meant. And thereupon the Duke of Buckingham first made humble petition to him, on the behalf of them all, that his grace would pardon them, and license them to purpose unto his grace the intent of their coming without his displeasure, without which pardon obtained they durst not be so bold to move him of that matter; in which, albeit they meant as much honour to his grace as wealth to all the realm beside, yet were they not sure how his grace would take it, whom they would in no wise offend. Then the protector, as he was very gentle of himself, and also longed sore apparently to know what they meant, gave him leave to purpose what him liked, verily trusting for the good mind that he bare them all, none of them anything would intend to himward, wherewith he thought to be grieved. When the duke had this leave and pardon to speak, then waxed he bold to show him their intent and purpose, with all the causes moving them thereto, as ye before have heard; and finally, to beseech his grace that it would like him, of his accustomed goodness and zeal unto the realm, now with his eye of pity to behold the long continued distress and decay of the same, and to set his gracious hand to the redress and amendment thereof, by taking upon him the crown and governance of the realm according to his right and title lawfully descended unto him, and to the laud of God, profit and surety of the land, and unto his grace so much the more honour and less pain, in*

that that never prince reigned upon any people that were so glad to live under his obeisance as the people of this realm under his.

When the protector had heard the proposition he looked very strangely thereat, and made answer, that albeit he knew partly the things by them alleged to be true, yet such entire love he bare to King Edward and his children, and so much more regarded his honour in other realms about than the crown of any one, of which he was never desirous, so that he could not find in his heart in this point to induce to their desire, for in all other nations where the truth were not well known it should peradventure be thought that it were his own ambitious mind and device to depose the prince and to take himself the crown, with which infamy he would in no wise have his honour stained for any crown, in which he had ever perchance perceived much more labour and pain than pleasure to him that so would use it, as he that would not and were not worthy to have it. Notwithstanding, he not only pardoned them of the motion that they made him, but also thanked them for the love and hearty favour they bare him, praying them for his sake to bear the same to the prince under whom he was and would be content to live, and with his labour and counsel, as far as it should like the king to use it, he would do his uttermost devoir to set the realm in good estate, which was already in the little time of his protectorship (lauded be God!) well begun, in that the malice of such as were before the occasion of the contrary, and of new intended to be, were now, partly by good policy, partly more by God his special providence than man's provision, repressed and put under.

Upon this answer given, the Duke of Buckingham by the protector his licence a little rounded, as well with other noble men about him as with the mayor and recorder of London. And after that (upon like pardon desired and obtained) he showed aloud unto the protector, for a final conclusion, that the realm was appointed that King Edward his line should no longer reign upon them, both that, they had so far gone that it was now no surety to retreat, as for that they thought it for the weal universal to take that way, although they had not yet begun it. Wherefore, if it would like his grace to take the crown upon him, they would humbly beseech him thereunto, and if he would give them a resolute answer to the contrary, (which they would be loth to hear,) then must they seek, and should not fail to find, some other nobleman that would. These words much moved the protector, which, as every man of small intelligence may wit, would never have inclined thereto; but when he saw there was none other way but that he must take it, or else he and his both to go from it, he said to the lords and commons, Sith it is we perceive well that all the realm is so set (whereof we be very sorry), that they will not suffer in any wise King Edward his line to govern them, whom no man earthly can govern against their wills:

and we also perceive that no man is there to whom the crown can by so just title appertain as to ourself, as very right heir lawfully begotten of the body of our most dread and dear father Richard late Duke of York, to which title is now joined your election, the nobles and commons of the realm, which we of all titles possible take for most effectual, we be content and agree favourably to incline to your petition and request, and according to the same here we take upon us the royal estate of pre-eminence and kingdom of the two noble realms England and France; the one, from this day forward by us and our heirs to rule, govern, and defend; the other, by God his grace and your good help, to get again, subdue, and establish for ever in due obedience unto this realm of England, the advancement whereof we never ask of God longer to live than we intend to procure and set forth. With this there was a great cry and shout, crying King Richard! and so the lords went up to the king, and so he was after that day called.

Den Schluss dieser Auszüge bilde Hall's Schilderung der Schlacht bei Bosworth (A. 5, Sc. 3 u. 4): *In the mean season King Richard (which was appointed now to finish his last labour by the very divine justice and providence of God, which called him to condign punishment for his scelerate merits and mischievous deserts) marched to a place meet for two battles to encounter, by a village called Bosworth, not far from Leicester, and there he pitched his field, refreshed his soldiers, and took his rest. The fame went that he had the same night a dreadful and a terrible dream, for it seemed to him, being asleep, that he saw divers images like terrible devils, which pulled and hauled him, not suffering him to take any quiet or rest. The which strange vision not so suddenly strake his heart with a sudden fear, but it stuffed his head and troubled his mind with many dreadful and busy imaginations; for incontinent after his heart being almost damped, he prognosticated before the doubtful chance of the battle to come, not using the alacrity and mirth of mind and of countenance as he was accustomed to do before he came toward the battle. — — — He (King Richard) had scantly finished his saying but the one army aspied the other. Lord! how hastily the soldiers buckled their helms! how quickly the archers bent their bows and frushed their feathers! how readily the billmen shook their bills and proved their staves! ready to approach and join, when the terrible trumpet should sound the bloody blast to victory or death. Between both armies there was a great morass, which the Earl of Richmond left on his right hand for this intent that it should be on that side a defence for his part, and in so doing he had the sun at his back and in the faces of his enemies. When King Richard saw the earl's company was passed the morass, he commanded with all haste to set upon them; then the trumpets blew and the soldiers shouted, and the king's archers courageously let fly their arrows: the earl's bowmen stood not still, but paid them home again. The terrible shot once*

passed, the armies joined and came to hand-strokes, where neither sword nor bill was spared; at which encounter the Lord Stanley joined with the earl. — — — While the two forwards thus mortally fought, each intending to vanquish and convince the other, King Richard was admonished by his explorators and espials that the Earl of Richmond, accompanied with a small number of men of arms, was not far off; and as he approached and marched towards him, he perfectly knew his personage by certain demonstrations and tokens which he had learnt and known of other; and being inflamed with ire and vexed with outrageous malice, he put his spurs to his horse, and rode out of the side of the range of his battle, leaving the avant-gardes fighting, and like a hungry lion ran with spear in rest toward him. The Earl of Richmond perceived well the king furiously coming toward him, and, by cause the whole hope of his wealth and purpose was to be determined by battle, he gladly proffered to encounter with him body to body and man to man. King Richard set on so sharp at the first brunt that he overthrew the earl's standard and slew Sir William Brandon, his standard-bearer, and matched hand to hand with Sir John Cheinye, a man of great force and strength, which would have resisted him, and the said John was by him manfully overthrown, and so he making open passage by dint of sword as he went forward, the Earl of Richmond withstood his violence and kept him at the sword's point without advantage longer than his companions other thought or judged; which being almost in despair of victory, were suddenly recomforted by Sir William Stanley, which came to succours with three thousand tall men, at which very instant King Richard's men were driven back and fled, and he himself, manfully fighting in the middle of his enemies was slain and brought to his death as he worthily had deserved.

KING RICHARD III.

DRAMATIS PERSONÆ.

KING EDWARD THE FOURTH.

EDWARD, Prince of Wales, } Sons to the King.
RICHARD, Duke of York, }

GEORGE, Duke of Clarence, } Brothers to the King.
RICHARD, Duke of Gloster, }

A young Son of Clarence.

HENRY, Earl of Richmond.

CARDINAL BOURCHIER, Archbishop of Canterbury.

THOMAS ROTHERHAM, Archbishop of York.

JOHN MORTON, Bishop of Ely.

DUKE OF BUCKINGHAM.

DUKE OF NORFOLK.

EARL OF SURREY, his Son.

EARL RIVERS, Brother to King Edward's Queen.

MARQUESS OF DORSET, and LORD GREY, her Sons.

EARL OF OXFORD.

LORD HASTINGS.

LORD STANLEY.

LORD LOVEL.

SIR THOMAS VAUGHAN.

SIR RICHARD RATCLIFF.

SIR WILLIAM CATESBY.

SIR JAMES TYRREL.

SIR JAMES BLOUNT.

SIR WALTER HERBERT.

SIR ROBERT BRAKENBURY, Lieutenant of the Tower.

CHRISTOPHER URSWICK, a Priest. Another Priest.

Lord Mayor of London. Sheriff of Wiltshire.

ELIZABETH, Queen of King Edward IV.

MARGARET, Widow of King HENRY VI.

DUCHESS OF YORK, Mother to King Edward IV., Clarence, and Gloster.

LADY ANNE, Widow of Edward Prince of Wales.

A young Daughter of Clarence.

Lords, and other Attendants; two Gentlemen, a Pursuivant, Scrivener, Citizens, Murderers, Messengers, Ghosts, Soldiers, &c.

SCENE, England.

ACT I.

SCENE I.

London. A Street.

Enter GLOSTER.

Glo. Now is the winter of our discontent [1]
Made glorious summer by this sun of York;
And all the clouds that lower'd upon our house
In the deep bosom of the ocean buried.
Now are our brows bound with victorious wreaths;
Our bruised arms hung up for monuments;
Our stern alarums chang'd to merry meetings, [2]
Our dreadful marches to delightful measures.
Grim-visag'd war hath smooth'd his wrinkled front;
And now, instead of mounting barbed steeds,
To fright the souls of fearful adversaries,
He [3] capers nimbly in a lady's chamber,
To the lascivious pleasing of a lute. [4]
But I, that am not shap'd for sportive tricks,
Nor made to court an amorous looking-glass;
I, that am rudely stamp'd, and want love's majesty,
To strut before a wanton ambling nymph;

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[1]) *the winter of our discontent* = die traurige Zeit, da Gloster und die Seinigen missvergnügt sich die Herrschaft der Lancasters gefallen lassen mussten, bis mit dem Sturze Heinrichs VI. Eduard IV. den Thron bestieg. — Das Bild wird fortgeführt in *this sun of York*, da die Yorks eine Sonne im Schilde führten. (Vgl. K. Henry VI. Third Part (A. 2, Sc. 1, Anm. 11). — Die Qs. und die Fol. lesen *son of York*, als ob Sh. auch hier ein anderswo von ihm öfter gebrauchtes Wortspiel beabsichtige.

[2]) *stern alarums*, als Gegensatz zu *merry meetings*, = die durch wilden Alarmruf zusammenberufenen und mit dem Feinde zusammenstossenden Kriegerhaufen. — So werden die *dreadful marches* = grauenvolle Kriegsmusik auf dem Marsch der Soldaten, den *delightful measures* = ergötzliche Tanzmusik, entgegengestellt.

[3]) *He* kann sich nur auf das vorhergehende *grim-visaged war* beziehen, nicht auf *York* in der zweiten Zeile dieser Rede, um so weniger, da mit *York* nicht König Edward speziell, sondern das ganze Geschlecht verstanden ist. Der Krieg, d. h. der Ritter, der sich bisher im Kriege grimmig umthat, macht jetzt gewandt einer Dame den Hof, er tanzt, wie es der Laute beliebt, ihn springen zu lassen.

[4]) So die Fol. Die Qs. haben *love*.

I, that am curtail'd of this [5] fair proportion,
Cheated of feature by dissembling nature, [6]
Deform'd, unfinish'd, sent before my time
Into this breathing world, scarce half made up,
And that so lamely and unfashionable,
That dogs bark at me as I halt by them; —
Why I, in this weak piping time of peace,
Have no delight to pass away the time, [7]
Unless to see [8] my shadow in the sun,
And descant on mine own deformity:
And therefore, since I cannot prove a lover,
To entertain these fair well-spoken days, [9]
I am determined to prove a villain,
And hate the idle pleasures of these days.
Plots have I laid, inductions [10] dangerous,
By drunken prophecies, libels, and dreams,
To set my brother Clarence and the king
In deadly hate the one against the other:
And, if king Edward be as true and just,
As I am subtle, false, and treacherous,
This day should Clarence closely be mew'd up,
About a prophecy, which says — that G
Of Edward's heirs the murderer shall be. [11]
Dive, thoughts, down to my soul: here Clarence comes.

Enter CLARENCE, *guarded, and* BRAKENBURY.

Brother, good day. What means this armed guard,
That waits upon your grace?
Clar. His majesty,
Tendering my person's safety, hath appointed
This conduct to convey me to the Tower.

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5) *this* ist hinweisend auf das Vorhergehende: solch ein schönes Ebenmass der Glieder, wie es nöthig ist, um bei den Damen Glück zu machen.

6) *dissembling* erklärt Johnson mit *fraudful, deceitful;* Warburton aber, plausibler, fasst *to dissemble* = ungleich sein, ungleich handeln, wie die Natur bei Gloster Leib und Seele nicht in Einklang geschaffen hat. So in dem ältern King John: *Can nature so dissemble in her frame || To make the one so like, as like may be, || And in the other print no character.* — *feature* = Körperbildung überhaupt.

7) ich weiss keine Ergötzlichkeit, womit ich mir die Zeit vertreiben könnte.

8) So die Fol; die Qs. *spy.*

9) Da ich mich nicht zum Courmacher qualificire, um so mit diesen Tagen, in denen eine sanfte Rede gilt, fertig zu werden. — So hat Ben Jonson in seinem Every Man out of his Humour: *ignorant, well-spoken days.*

10) *induction* = Einleitung, Vorbereitung zu Etwas.

11) Anders spricht Hall: *a foolish prophecy, the effect of which was, after King Edward should reign one whose first letter of his name should be a G.*

Glo. Upon what cause?
Clar. Because my name is George.
Glo. Alack! my lord, that fault is none of yours:
He should, for that, commit your godfathers.
O! belike, his majesty hath some intent,
That you should [12] be new christen'd in the Tower.
But what 's the matter, Clarence? may I know?
Clar. Yea, Richard, when I know; but I protest,
As yet I do not: but, as I can learn,
He hearkens after prophecies and dreams;
And from the cross-row plucks the letter G, [13]
And says, a wizard told him, that by G
His issue disinherited should be;
And, for my name of George begins with G,
It follows in his thought that I am he. [14]
These, as I learn, and such like toys [15] as these,
Have mov'd his highness to commit me now.
Glo. Why, this it is, when men are rul'd by women!
'T is not the king, that sends you to the Tower:
My lady Grey, his wife, Clarence, 't is she
That tempers him to this extremity. [16]
Was it not she, and that good man of worship,
Antony Woodewill, her brother there,
That made him send lord Hastings to the Tower,
From whence this present day he is deliver'd?
We are not safe, Clarence; we are not safe.
Clar. By heaven, I think, there is no man secure
But the queen's kindred, and night-walking heralds [17]
That trudge betwixt the king and mistress Shore.
Heard you not, what an humble suppliant
Lord Hastings was to her for his delivery? [18]
Glo. Humbly complaining to her deity
Got my lord chamberlain his liberty.
I 'll tell you what; I think, it is our way,

---

12) So die Fol.; die Qs. *shall.* — Zwei Zeilen weiter haben die Qs. *for I protest.*
13) Er hält sich, der Prophezeiung glaubend, an den Buchstaben G, der ganz harmlos im A. B. C-Buch steht.
14) d. h. das G, von dem die Prophezeiung spricht.
15) *toy* = Grille.
16) So steht der Vers in Q. A. — Spätere Qs. lasen *tempts* für *tempers*, und die Fol. endlich las: *That tempts him to this harsh extremity.* — *to temper* = Jemanden modeln, zurecht machen zu Etwas.
17) Eine ironische Bezeichnung der Höflinge, welche das geheime Liebesverhältniss zwischen dem König und seiner Geliebten, Jane Shore, fördern.
18) Die Fol. hat unvollständig *Lord Hastings was for her delivery.*

If we will keep in favour with the king,
To be her men, and wear her livery:
The jealous o'er-worn widow, and herself, [19]
Since that our brother dubb'd them gentlewomen,
Are mighty gossips in our [20] monarchy.

Brak. I beseech your graces both to pardon me:
His majesty hath straitly given in charge,
That no man shall have private conference,
Of what degree soever, with your brother.

Glo. Even so; an please your worship, Brakenbury,
You may partake of any thing we say.
We speak no treason, man: we say, the king
Is wise and virtuous, and his noble queen
Well struck in years, fair, and not jealous: —
We say that Shore's wife hath a pretty foot,
A cherry lip, a bonny eye, a passing pleasing tongue;
And that the queen's kindred are made gentlefolks.
How say you, Sir? can you deny all this?

Brak. With this, my lord, myself have nought to do.

Glo. Naught [21] to do with mistress Shore? I tell thee, fellow,
He that doth naught with her, excepting one,
Were best to do it secretly, alone.

Brak. What one, [22] my lord?

Glo. Her husband, knave. Wouldst thou betray me?

Brak. I beseech [23] your grace to pardon me; and withal,
Forbear your conference with the noble duke.

Clar. We know thy charge, Brakenbury, and will obey.

Glo. We are the queen's abjects, [24] and must obey. —
Brother, farewell: I will unto the king;
And whatsoe'er you will employ me in,
Were it to call king Edward's widow [25] sister,

---

19) Die Königin, die der König als die nicht mehr junge Wittwe des Sir John Grey geheirathet hatte, und der er dann Gelegenheit zur Eifersucht gab, ist mit der *widow* gemeint; *herself* geht auf die Mistress Shore. — Die Standeserhebung Beider wird ironisch als ein ihnen ertheilter Ritterschlag gefasst.

20) *our* in der Fol., *this* in den Qs.

21) Wortspiel zwischen *nought* = nichts, und *naught* = nichtsnutzig, hier als neutrales Adjectiv gefasst in frivolem Sinn.

22) Unter *one* hatte vorher Richard den König verstanden; jetzt da er fürchtet, Brakenbury würde ihn angeben *(betray)*, sagt er *her husband* dafür.

23) Die Fol. hat *I do beseech*.

24) *abject* = ein Verworfener, elender Wicht, kommt auch bei Sh.'s Zeitgenossen substantivisch vor; so in Lyly's Alexander and Campaspe in derselben Construction wie hier: *you shall not be as abjects of war, but as subjects to Alexander.*

25) die Wittwe, welche König Eduard geheirathet hat.

I will perform it to enfranchise you.
Meantime, this deep disgrace in brotherhood
Touches me deeper than you can imagine.
Clar. I know, it pleaseth neither of us well.
Glo. Well, your imprisonment shall not be long;
I will deliver you, or else lie for you: [26]
Meantime, have patience.
Clar. I must perforce: farewell.
[*Exeunt* Clarence, Brakenbury, *and Guard.*
Glo. Go, tread the path that thou shalt ne'er return,
Simple, plain Clarence! — I do love thee so,
That I will shortly send thy soul to heaven,
If heaven will take the present at our hands.
But who comes here? the new-deliver'd Hastings.

Enter Hastings.

Hast. Good time of day unto my gracious lord.
Glo. As much unto my good lord chamberlain.
Well are you welcome to this open air.
How hath your lordship brook'd imprisonment?
Hast. With patience, noble lord, as prisoners must;
But I shall live, my lord, to give them thanks,
That were the cause of my imprisonment.
Glo. No doubt, no doubt, and so shall Clarence too;
For they that were your enemies are his,
And have prevail'd as much on him as you.
Hast. More pity that the eagle should be mew'd,
While kites and buzzards prey at liberty. [27]
Glo. What news abroad?
Hast. No news so bad abroad as this at home: —
The king is sickly, weak, and melancholy,
And his physicians fear him mightily. [28]
Glo. Now, by Saint Paul, [29] that news is bad indeed.
O! he hath kept an evil diet long,
And over-much consum'd his royal person:
'T is very grievous to be thought upon.
Where is he? in his bed? [30]

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26) oder an Deiner Stelle in Haft liegen.
27) Der Adler, der verkehrter Weise eingesperrt war, ist Hastings; die ebenso verkehrt frei auf Beute umherschweifenden Geier und Falken sind die Verwandten der Königin und der Mistress Shore. — *eagle* und *prey* haben die Qs., die Fol. liest *eagles* und *play* dafür.
28) *to fear* mit dem Accusativ = um Jemanden besorgt sein.
29) So die Qs., die Fol. *by Saint John.*
30) So die Fol.; die Qs. *What is he in his bed?*

Hast. He is.

Glo. Go you before, and I will follow you. [*Exit* Hastings.

He cannot live, I hope; and must not die,
Till George be pack'd with posthorse up to heaven.
I 'll in, to urge his hatred more to Clarence,
With lies well steel'd with weighty arguments;
And, if I fail not in my deep intent,
Clarence hath not another day to live:
Which done, God take king Edward to his mercy,
And leave the world for me to bustle in:
For then I 'll marry Warwick's youngest daughter:[31]
What though I kill'd her husband, and her father?
The readiest way to make the wench amends,
Is to become her husband and her father:
The which will I; not all so much for love
As for another secret close intent,
By marrying her which I must reach unto.[32]
But yet I run before my horse to market:
Clarence still breathes; Edward still lives and reigns;
When they are gone, then must I count my gains. [*Exit.*

SCENE II.

The Same. Another Street.

Enter the corpse of King Henry *the Sixth, borne in an open coffin, Gentlemen bearing halberds, to guard it; and Lady* Anne *as mourner.*

Anne. Set down, set down your honourable load,
If honour may be shrouded in a hearse,
Whilst I a while obsequiously [1] lament
The untimely fall [2] of virtuous Lancaster. —
Poor key-cold [3] figure of a holy king!
Pale ashes of the house of Lancaster!

---

31) Die Wittwe des Prinzen Edward von Wales, Lady Anne, die in der folgenden Scene erscheint.

32) Die Construction ist *an intent unto which I must reach by marrying her.*

1) *obsequiously* erklärt Steevens vielleicht zu speziell mit *funereal;* Sh. fasst es, in Uebereinstimmung mit der gewöhnlichen Bedeutung des Wortes, wohl nur = ergeben, anhänglich, auch in der Erinnerung an einen Gestorbenen. So in Sh.'s Sonnets (31) *How many a holy and obsequious tear* || *Hath dear religious love stolen from mine eye.*

2) *untimely fall* ist der gewaltsame, vor der Zeit erfolgende Tod Heinrichs durch Richards Hand.

3) *key-cold,* eine Potenzirung oder Modificirung des einfachen *cold,* kommt bei Sh. und seinen Zeitgenossen auch sonst vor; so in Dekker's Satiromastix: *it is best you hide your head, for fear your wise brains take key-cold.* Steevens erklärt es von der Kälte eines eisernen Schlüssels, mit dem man das Blut einer Wunde zu stillen pflege.

Thou bloodless remnant of that royal blood!
Be it lawful that I invocate thy ghost,
To hear the lamentations of poor Anne,
Wife to thy Edward, to thy slaughter'd son,
Stabb'd by the self-same hand that made these wounds! [4]
Lo, in these windows, [5] that let forth thy life,
I pour the helpless balm of my poor eyes: —
O, cursed be the hand that made these holes!
Cursed the heart [6] that had the heart to do it!
Cursed the blood that let this blood from hence!
More direful hap betide that hated wretch,
That makes us wretched by the death of thee,
Than I can wish to adders, spiders, [7] toads,
Or any creeping venom'd thing that lives!
If ever he have child, abortive be it,
Prodigious, and untimely brought to light,
Whose ugly and unnatural aspect
May fright the hopeful mother at the view;
And that be heir to his unhappiness! [8]
If ever he have wife, let her be made
More [9] miserable by the death of him,
Than I am made by my young lord, and thee! —
Come, now toward Chertsey [10] with your holy load,
Taken from Paul's to be interred there;
And still, as you are weary of this [11] weight,
Rest you, whiles I lament king Henry's corse.

[*The Bearers take up the corpse and advance.*

Enter Gloster.

Glo. Stay you, that bear the corse, and set it down.

---

4) So die Fol.; die Qs. haben *holes.*

5) *windows* sind die klaffenden Wunden. Aehnlich in K. Lear (A. 3, Sc. 4) *your loop'd and windowed raggedness.*

6) So die Fol., die Qs. lesen *Curst be the hand that made these fatal holes,* || *Curst be the heart etc.* und lassen die folgende Zeile aus.

7) So die Qs., die Fol. *to wolves, to spiders.*

8) und dieses Kind werde ebenso ungerathen und bösartig, wie der Vater ist. In diesem Sinne kommt *unhappy* auch sonst bei Sh. vor. — Dieser Vers fehlt in den Qs.

9) Die Qs. haben *As* für *More* und demgemäss in der folgenden Zeile *As* für *Than.* — Zu *my young lord* ist aus dem Vorhergehenden *the death of my young lord* hinzuzudenken.

10) Holinshed sagt von Heinrichs Leichnam: *it was conveyed in a boat, without priest or clerk, torch or taper, singing or saying, unto the monastery of Chertsey, distant from London fifteen miles.* — Anna hatte die Leiche aus der Paulskirche in London geholt, wo sie einen Tag ausgestellt gewesen war.

11) *this* in der Fol , *the* in den Qs.

Anne. What black magician conjures up this fiend,
To stop devoted charitable deeds?

Glo. Villains! set down the corse; or, by Saint Paul,
I 'll make a corse of him that disobeys.

1 Gent. My lord, stand back, and let the coffin pass.

Glo. Unmanner'd dog! stand thou when I command:
Advance thy halberd higher than my breast, [12]
Or, by Saint Paul, I 'll strike thee to my foot,
And spurn upon thee, beggar, for thy boldness. [*The Bearers set down the coffin.*

Anne. What! do you tremble? are you all afraid?
Alas! I blame you not; for you are mortal,
And mortal eyes cannot endure the devil. —
Avaunt, thou dreadful minister of hell!
Thou hadst but power over his mortal body,
His soul thou canst not have: therefore, be gone.

Glo. Sweet saint, for charity, be not so curst.

Anne. Foul devil, for God's sake, hence, and trouble us not;
For thou hast made the happy earth thy hell,
Fill'd it with cursing cries, and deep exclaims.
If thou delight to view thy heinous deeds,
Behold this pattern of thy butcheries. [13] —
O, gentlemen! see, see! dead Henry's wounds
Open their congeal'd mouths and bleed afresh! [14] —
Blush, blush, thou lump of foul deformity,
For 't is thy presence that exhales [15] this blood
From cold and empty veins, where no blood dwells:
Thy deed, inhuman and unnatural,
Provokes this deluge most unnatural. —
O God, which this blood mad'st, revenge his death!
O earth, which this blood drink'st, revenge his death!
Either, heaven, with lightning strike the murderer dead,
Or, earth, gape open wide, and eat him quick, [16]
As thou dost swallow up this good king's blood,
Which his hell-govern'd arm hath butchered!

Glo. Lady, you know no rules of charity,
Which renders good for bad, blessings for curses.

---

12) Der Edelmann hatte seine Hellebarde gegen die Brust Gloster's ausgestreckt und Gloster befiehlt ihm, sie wieder emporzurichten. — Die Fol. hat *stand'st* für *stand.*

13) Heinrichs Ermordung ist eine Probe, ein Probestück von den Metzeleien Richards.

14) Drayton, Sh.'s Zeitgenosse, sagt in seinen Sonetten, Ideas betitelt, in Uebereinstimmung mit dieser Stelle: *If the vile actor of the heinous deed, || Near the dead body happily be brought, || Oft 't hath been prov'd the breathless corpse will bleed.*

15) *to exhale* steht hier in ungewöhnlichem Sinn für *to draw out.*

16) verschlinge ihn bei lebendigem Leibe.

Anne. Villain, thou know'st nor law of God nor man:
No beast so fierce but knows some touch of pity.
Glo. But I know none, and therefore am no beast.
Anne. O wonderful, when devils tell the truth!
Glo. More wonderful, when angels are so angry. —
Vouchsafe, divine perfection of a woman,
Of these supposed evils, [17] to give me leave,
By circumstance, but to acquit myself.
Anne. Vouchsafe, diffus'd infection [18] of a man,
For these known evils but to give me leave,
By circumstance, to curse thy cursed self.
Glo. Fairer than tongue can name thee, let me have
Some patient leisure to excuse myself.
Anne. Fouler than heart can think thee, thou canst make
No excuse current, but to hang thyself.
Glo. By such despair, [19] I should accuse myself.
Anne. And by despairing shalt thou stand excus'd;
For doing worthy vengeance on thyself,
That didst unworthy slaughter [20] upon others.
Glo. Say, that I slew them not.
Anne. Then say they were not slain: [21]
But dead they are, and, devilish slave, by thee.
Glo. I did not kill your husband.
Anne. Why, then he is alive.
Glo. Nay, he is dead; and slain by Edward's hand.
Anne. In thy foul throat [22] thou liest: queen Margaret saw
Thy murderous falchion smoking in his blood;
The which thou once didst bend against her breast,
But that thy brothers beat aside the point.
Glo. I was provoked by her sland'rous tongue,
That laid their [23] guilt upon my guiltless shoulders.

---

17) So die Qs., welche die *supposed evils* den *known evils* in Anne's Antwort gegenüberstellen. Die Fol. hat *supposed crimes.* — *by circumstance* = ausführlich.

18) *diffused* = wüst, entstellt. — *infection* = Pest, ist lautlich und begrifflich der Gegensatz zu *perfection.*

19) *despair* = That der Verzweiflung, wie ein Selbstmord sein würde.

20) *unworthy slaughter* = eine Ermordung, die das Schlachtopfer nicht verdient, nicht verschuldet hatte.

21) So die Fol. mit besserer Beachtung der Antithese zwischen *say* = nimm an, setze den Fall, und *say* = sprich, sage. — Die Qs. haben *Why then, they are not dead.*

22) Steevens' Lesart *In thy soul's throat* scheint sich auf keine Q. oder Fol. zu stützen. — Die Qs. haben in der nächsten Zeile *bloody falchion.* — Anna bezieht sich auf K. Henry VI. Third Part (A. 5, Sc. 5).

23) *their* bezieht sich auf *thy brothers.*

Anne. Thou wast provoked by thy bloody mind,
That never dreamt on aught but butcheries.
Didst thou not kill this king?

Glo. I grant ye.

Anne. Dost grant me, hedge-hog? then, God grant [24] me too,
Thou may'st be damned for that wicked deed!
O! he was gentle, mild, and virtuous.

Glo. The better [25] for the King of heaven that hath him.

Anne. He is in heaven, where thou shalt never come.

Glo. Let him thank me, that holp to send him thither;
For he was fitter for that place than earth.

Anne. And thou unfit for any place but hell.

Glo. Yes, one place else, if you will hear me name it.

Anne. Some dungeon.

Glo. Your bed-chamber.

Anne. Ill rest betide the chamber where thou liest.

Glo. So will it, Madam, till I lie with you.

Anne. I hope so.

Glo. I know so. — But, gentle lady Anne, —
To leave this keen encounter of our wits,
And fall somewhat into a slower method, [26]
Is not the causer of the timeless deaths
Of these Plantagenets, Henry and Edward,
As blameful as the executioner?

Anne. Thou wast the cause, and most accurs'd effect. [27]

Glo. Your beauty was the cause of that effect;
Your beauty, that did haunt me in my sleep,
To undertake the death of all the world,
So I might live [28] one hour in your sweet bosom.

Anne. If I thought that, I tell thee, homicide,
These nails should rend that beauty from my cheeks.

Glo. These eyes could not endure that beauty's wrack; [29]
You should not blemish it, if I stood by:
As all the world is cheered by the sun,
So I by that; it is my day, my life.

---

[24]) Gloster fasst *to grant* = einräumen, bejahen; Anna = gewähren, bescheeren.

[25]) So die Fol.; die Qs. *The fitter.* — In der nächsten Zeile liegt der Nachdruck auf *is.*

[26]) um in einen etwas bedächtigern Ton der Unterhaltung zu gerathen. — Die Fol. hat *something* für das *somewhat* der Qs.

[27]) *cause* ist der Anlass zum Morde, *effect* die Ausführung des Mordes; zugleich steht aber *cause* und *effect* = Ursache und Wirkung. — Die Qs. haben *Thou art.*

[28]) So die Fol.; die Qs. *rest.*

[29]) *These eyes* sind Gloster's Augen; die Qs. lesen *These eyes could never endure sweet beauty's wreck.*

Anne. Black night o'ershade thy day, and death thy life!
Glo. Curse not thyself, fair creature; thou art both.
Anne. I would I were, to be reveng'd on thee.
Glo. It is a quarrel most unnatural,
To be reveng'd on him that loveth thee.
Anne. It is a quarrel just and reasonable,
To be reveng'd on him that kill'd [30] my husband.
Glo. He that bereft thee, lady, of thy husband,
Did it to help thee to a better husband.
Anne. His better doth not breathe upon the earth.
Glo. He lives [31] that loves you better than he could.
Anne. Name him.
Glo. Plantagenet.
Anne. Why, that was he.
Glo. The self-same name, but one of better nature.
Anne. Where is he?
Glo. Here: [*She spits at him.*] [32] Why dost thou spit at me?
Anne. 'Would it were mortal poison, for thy sake!
Glo. Never came poison from so sweet a place.
Anne. Never hung poison on a fouler toad.
Out of my sight! thou dost infect mine eyes.
Glo. Thine eyes, sweet lady, have infected mine.
Anne. 'Would they were basilisks, to strike thee dead!
Glo. I would they were, that I might die at once;
For now they kill me with a living death.
Those eyes of thine from mine have drawn salt tears,
Sham'd their aspects with store of childish drops: [33]
These eyes, which never shed remorseful [34] tear;
No, when my father York and Edward wept
To hear the piteous moan that Rutland made,
When black-fac'd [35] Clifford shook his sword at him:
Nor when thy warlike father, like a child,
Told the sad story of my father's death,
And twenty times made pause to sob and weep,
That all the standers-by had wet their cheeks,
Like trees bedash'd with rain: in that sad time

---

30) *slew* in den Qs.
31) Die Qs. haben *Go to; he lives.*
32) Diese Bühnenweisung ist schon in der Fol. enthalten, ebenso auch die folgenden, welche das stumme Spiel der Beiden bezeichnen.
33) Gloster's Augen sind schmählich anzusehen, da in ihnen Thränen wie in Kinderaugen stehen. — Die folgenden zwölf Zeilen finden sich zuerst in der Fol.
34) *remorseful* = mitleidig, gefühlvoll. — Das folgende *no* für ein absolut stehendes *not* ist in Sh.'s Manier.
35) mit finsterm, unheildrohendem Angesicht.

My manly eyes did scorn an humble tear; [36]
And what these sorrows could not thence exhale, [37]
Thy beauty hath, and made them blind with weeping.
I never sued to friend, nor enemy;
My tongue could never learn sweet smoothing word; [38]
But now thy beauty is propos'd my fee,
My proud heart sues, and prompts my tongue to speak.
[*She looks scornfully at him.*
Teach not thy lip such scorn; for it was made [39]
For kissing, lady, not for such contempt.
If thy revengeful heart cannot forgive,
Lo! here I lend thee this sharp-pointed sword;
Which if thou please to hide in this true breast, [40]
And let the soul forth that adoreth thee,
I lay it naked to the deadly stroke,
And humbly beg the death upon my knee.
[*He lays his breast open: she offers at it with his sword.*
Nay, do not pause; for I did kill king Henry; — [41]
But 't was thy beauty that provoked me.
Nay, now despatch; 't was I that stabb'd young Edward; —
But 't was thy heavenly face that set me on. [*She lets fall the sword.*
Take up the sword again, or take up me.

Anne. Arise, dissembler: though I wish thy death,
I will not be thy executioner.

Glo. Then bid me kill myself, and I will do it.

Anne. I have already.

Glo. That was in thy rage:
Speak it again, and even with the word,
This hand, which, for thy love, did kill thy love,
Shall, for thy love, kill a far truer love:
To both their deaths shalt thou be accessary.

Anne. I would, I knew thy heart.

Glo. 'T is figur'd in my tongue.

Anne. I fear me, both are false.

Glo. Then never man was true.

Anne. Well, well, put up your sword.

---

36) Eine Hinweisung auf K. Henry VI. Third Part (A. 2, Sc. 1).

37) Vgl. Anm. 15 dieser Sc.

38) So die Fol.; die Qs. *sweet soothing words.* — *to smooth* = schmeicheln, streicheln, gebraucht Sh. öfter.

39) Die Qs. haben *lips* und *they were.*

40) Die Qs. *bosom.* — Auf *breast* oder *bosom* bezieht sich *it* in der zweitfolgenden Zeile.

41) Die Qs. haben hier, mit einer Umstellung *Nay, do not pause; 't was I that kill'd your husband,* und im zweitfolgenden Verse *Nay, now dispatch; 't was I that kill'd king Henry.*

Glo. Say, then, my peace is made.
Anne. That shalt thou know hereafter.
Glo. But shall I live in hope?
Anne. All men, I hope, live so.
Glo. Vouchsafe to wear this ring.
Anne. To take is not to give.[42] [*She puts on the ring.*
Glo. Look, how my ring[43] encompasseth thy finger,
Even so thy breast encloseth my poor heart;
Wear both of them, for both of them are thine.
And if thy poor devoted servant[44] may
But beg one favour at thy gracious hand,
Thou dost confirm his happiness for ever.
Anne. What is it?
Glo. That it may please you leave these sad designs
To him that hath more cause[45] to be a mourner,
And presently repair to Crosby-place.[46]
Where, after I have solemnly interr'd,
At Chertsey monastery, this noble king,
And wet his grave with my repentant tears,
I will with all expedient duty[47] see you:
For divers unknown reasons, I beseech you,
Grant me this boon.
Anne. With all my heart; and much it joys me too,
To see you are become so penitent. —
Tressel, and Berkley, go along with me.
Glo. Bid me farewell.
Anne. 'T is more than you deserve;
But since you teach me how to flatter you,
Imagine I have said farewell already.
[*Exeunt Lady* Anne, Tressel, *and* Berkley.
Glo. Sirs, take up the corse.[48]
Gent. Towards Chertsey, noble lord?
Glo. No, to White-Friars; there attend my coming.
[*Exeunt the rest, with the corse.*
Was ever woman in this humour woo'd?

---

42) Dass man einen Ring annimmt, bedeutet noch nicht, dass man dafür einen giebt, dass man sich verlobt. — Diese Worte lässt die Fol. zufällig aus und legt der Anna irrig die nächstvorhergehenden *Vouchsafe etc.* bei.
43) *this ring* in den Qs.
44) Die Qs. *suppliant* für *servant; devoted* hat ausser der Fol. nur Q. A.
45) So die Qs.; die Fol. *most cause.*
46) *Crosby-place,* wie die Qs. lesen, oder *Crosby-house,* wie die Fol. hat, ist Glosters Wohnung in London.
47) mit allem thunlichen Pflichteifer.
48) Diese Worte fehlen in der Fol.

Was ever woman in this humour won?
I 'll have her, but I will not keep her long.
What! I, that kill'd her husband, and his father,
To take her in her heart's extremest hate;
With curses in her mouth, tears in her eyes,
The bleeding witness of her hatred [49] by,
Having [50] God, her conscience, and these bars against me,
And I no friends to back my suit withal,
But the plain devil, and dissembling looks,
And yet to win her, — all the world to nothing! [51] Ha!
Hath she forgot already that brave prince,
Edward, her lord, whom I, some three months since,
Stabb'd in my angry mood at Tewksbury?
A sweeter and a lovelier gentleman, —
Fram'd in the prodigality of nature, [52]
Young, valiant, wise, and, no doubt, right royal, —
The spacious world cannot again afford:
And will she yet abase [53] her eyes on me,
That cropp'd the golden prime of this sweet prince,
And made her widow to a woful bed?
On me, whose all not equals Edward's moiety?
On me, that halt, and am mis-shapen thus?
My dukedom to a beggarly denier,
I do mistake my person all this while:
Upon my life, she finds, although I cannot,
Myself to be a marvellous proper [54] man.
I 'll be at charges for a looking-glass;
And entertain a score or two of tailors,
To study fashions to adorn my body:
Since I am crept in favour with myself,
I will maintain it with some little cost.

---

[49]) *her hatred*, die Lesart der Qs., ist zu verbinden mit *her heart's extremest hate:* Heinrich's blutige Leiche war Zeuge des Hasses gewesen, den Anna gegen Gloster ausgesprochen. — Die Lesart der Fol. *my hatred* zerstört diese Verbindung und spricht von dem Zeugen des Hasses, dessen Gloster fähig ist.

[50]) *Having* vertauschen manche Hgg. stillschweigend und willkührlich mit *With.* — Die folgende Zeile lautet in den Qs. *And I nothing to back my suit at all.*

[51]) Es war die ganze Welt gegen Nichts zu verwetten, dass ich sie nicht gewinnen würde. Derselbe Tropus von einer ungleichen Wette kehrt gleich darauf wieder *My dukedom to a beggarly denier.*

[52]) So umgekehrt in Much Ado about Nothing (A. 4, Sc. 1) *Chid I for that at frugal nature's frame.*

[53]) *debase* in den Qs.

[54]) *marvellous proper* = wunderhübsch. — *marvellous* steht ebenso adverbial wie in A. 1, Sc. 1 *passing* in *a passing pleasing tongue.*

But, first, I 'll turn yon fellow in his grave, [55]
And then return lamenting to my love. —
Shine out, fair sun, till I have bought a glass,
That I may see my shadow as I pass. [*Exit.*

SCENE III.

The Same. A Room in the Palace.

Enter Queen ELIZABETH, *Lord* RIVERS, *and Lord* GREY.

Riv. Have patience, Madam: there 's no doubt, his majesty
Will soon recover his accustom'd health.

Grey. In that you brook it ill, it makes him worse:
Therefore, for God's sake, entertain good comfort,
And cheer his grace with quick and merry words. [1]

Q. Eliz. If he were dead, what would betide on me?

Grey. No other harm, but loss of such a lord.

Q. Eliz. The loss of such a lord includes all harms.

Grey. The heavens have bless'd you with a goodly son,
To be your comforter when he is gone.

Q. Eliz. Ah! he is young; and his minority
Is put unto the trust of Richard Gloster,
A man that loves not me, nor none of you.

Riv. Is it concluded, he shall be protector?

Q. Eliz. It is determin'd, not concluded yet: [2]
But so it must be, if the king miscarry.

Enter BUCKINGHAM *and* STANLEY. [3]

Grey. Here come the lords of Buckingham and Stanley.

Buck. Good time of day unto your royal grace.

Stan. God make your majesty joyful as you have been!

Q. Eliz. The countess Richmond, [4] good my lord of Stanley,
To your good prayer will scarcely say amen.
Yet, Stanley, notwithstanding she 's your wife,

---

55) Erst will ich jenen Cumpan, d. h. Heinrich, in sein Grab bringen. — *in* für *into* ist Sh.'sch.

1) So die Qs. — Die Fol. hat *eyes*, wozu das Epitheton *quick* nicht recht passen will.

2) Die Königin unterscheidet zwischen *determin'd* = beschlossen in dem Geiste ihres Gemahls, und *concluded* = formell zum Abschluss gebracht.

3) *Stanley* setzen die Hgg. seit Theobald überall in Bühnenweisung und Text, wo Qs. und Fol. *Derby* haben, weil der Lord Stanley erst nach Heinrichs VII. Thronbesteigung zum Earl von Derby erhoben wurde. — Sh. selbst wählte den letztern Namen wohl als den seinem Publikum bekannteren; indess ist es der Uebereinstimmung wegen rathsam, von einer so durchgreifenden Veränderung, die in allen Ausgaben sich einmal festgesetzt hat, nicht wieder abzuweichen.

4) Die Gräfin Richmond war die Mutter des künftigen Heinrichs VII.

And loves not me, be you, good lord, assur'd,
I hate not you for her proud arrogance.
Stan. I do beseech you, either not believe
The envious slanders of her false accusers;
Or, if she be accus'd on true report,
Bear with her weakness, which, I think, proceeds
From wayward sickness, and no grounded malice.
Q. Eliz. Saw you the king to-day, my lord of Stanley?
Stan. But now, the duke of Buckingham and I
Are come [5] from visiting his majesty.
Q. Eliz. What likelihood of his amendment, lords?
Buck. Madam, good hope: his grace speaks cheerfully.
Q. Eliz. God grant him health! Did you confer with him?
Buck. Ay, Madam: [6] he desires to make atonement [7]
Between the duke of Gloster and your brothers,
And between them and my lord chamberlain;
And sent to warn [8] them to his royal presence.
Q. Eliz. 'Would all were well! — But that will never be.
I fear, our happiness is at the height. [9]

Enter GLOSTER, HASTINGS, *and* DORSET.

Glo. They do me wrong, and I will not endure it. —
Who are they that complain unto the king, [10]
That I, forsooth, am stern and love them not?
By holy Paul, they love his grace but lightly
That fill his ears with such dissentious rumours.
Because I cannot flatter, and speak fair,
Smile in men's faces, smooth, deceive, and cog,
Duck with French nods [11] and apish courtesy,
I must be held a rancorous enemy.
Cannot a plain man live, and think no harm,
But thus his simple truth must be abus'd
With silken, sly, insinuating Jacks?
Grey. To whom in all this presence speaks your grace?
Glo. To thee, that hast nor honesty nor grace. [12]
When have I injur'd thee? when done thee wrong? —

---

[5]) Die Qs. haben *Came* für *Are come* und in der folgenden Zeile *With* für *What.*
[6]) *Madam, we did* in den Qs.
[7]) *atonement* = Versöhnung, von *to atone* = versöhnen.
[8]) *to warn* = citiren, herbescheiden.
[9]) *at the highest* in den Qs.
[10]) So die Qs.; die Fol. *Who is it* und *complains,* aber doch in der nächsten Zeile *them.*
[11]) Die Complimente und Verneigungen bezeichnet Richard als von Frankreich eingeführt, eines ächten Engländers unwürdig; die Nachäffung derselben ist ihm daher *apish courtesy.* — Zwei Zeilen vorher hat die Fol. *look fair* für das *speak fair* der Qs.
[12]) *grace* wendet Grey als den Titel Glosters an, Gloster fasst es = Frömmigkeit.

Or thee? — or thee? — or any of your faction?
A plague upon you all! His royal grace
(Whom God preserve better than you would wish!)
Cannot be quiet scarce a breathing-while,
But you must trouble him with lewd [13] complaints.

Q. Eliz. Brother of Gloster, you mistake the matter.
The king, on his own royal disposition,
And not provok'd by any suitor else,
Aiming, belike, at your interior hatred,
That in your outward action shows itself
Against my children, brothers, and myself,
Makes him to send; [14] that thereby he may gather
The ground of your ill-will, and so remove it.

Glo. I cannot tell; — The world is grown so bad,
That wrens make prey [15] where eagles dare not perch:
Since every Jack became a gentleman,
There 's many a gentle person made a Jack. [16]

Q. Eliz. Come, come, we know your meaning, brother Gloster:
You envy my advancement, and my friends. [17]
God grant, we never may have need of you!

Glo. Meantime, God grants that we [18] have need of you:
Our brother is imprison'd by your means;
Myself disgrac'd, and the nobility
Held in contempt; while great promotions [19]
Are daily given, to ennoble those
That scarce, some two days since, were worth a noble. [20]

Q. Eliz. By him that rais'd me to this careful height
From that contented hap which I enjoy'd,
I never did incense his majesty
Against the duke of Clarence, but have been
An earnest advocate to plead for him.

---

13) *lewd* = nichtsnutzig.

14) Die Construction ist, in Folge der eingeschobenen Sätze, anakoluthisch. Sh. vergass, dass *the king* Subjekt zu *makes* ist, und so bezieht sich *him* auf den König, als ob etwa *his own royal disposition* Subject wäre. — Statt der zwei Verse der Qs., welche diese Rede schliessen, hat die Fol. nur einen: *Makes him to send, that he may know the ground.* — Die Qs. lesen *to remove it,* was Steevens emendirt.

15) So die beiden ersten Qs. und die Fol.; viele Hgg. lesen mit den späteren Qs. *may prey.*

16) Seit mancher Hans, mancher obscure Mensch geadelt ist, wird mancher geborne Edelmann geringschätzig behandelt wie ein obscurer Mensch.

17) scil. *the advancement of my friends.* — Die meisten Hgg. setzen *my friends.*

18) So die Qs. — Die Fol. hat *I* für *we.*

19) So die Fol.; die Qs. *many fair promotions,* was an das bald folgende *many fair preferments* erinnert.

20) *noble* = ein Adliger, und = eine Münze, Rosenobel.

My lord, you do me shameful injury,
Falsely to draw me in these vile suspects. [21]
Glo. You may deny, that you were not the mean [22]
Of my lord Hastings' late imprisonment.
Riv. She may, my lord; for —
Glo. She may, lord Rivers, — why, who knows not so?
She may do more, Sir, than denying that:
She may help you to many fair preferments,
And then deny her aiding hand therein,
And lay those honours on your high desert.
What may she not? She may, — ay, marry, may she, —
Riv. What, marry, may she?
Glo. What, marry, [23] may she? marry with a king,
A bachelor, and a handsome stripling too.
I wis, [24] your grandam had a worser match.
Q. Eliz. My lord of Gloster, I have too long borne
Your blunt upbraidings and your bitter scoffs;
By heaven, I will acquaint his majesty
Of those gross taunts that oft I have endur'd.
I had rather be a country serving-maid,
Than a great queen, with this condition,
To be so baited, scorn'd, and stormed at: [25]
Small joy have I in being England's queen.

Enter Queen MARGARET, *behind.*

Q. Mar. And lessen'd be that small, God, I beseech him! [26]
Thy honour, state, and seat, is due to me.
Glo. What! threat you me with telling of the king?
Tell him, and spare not: look, what I have said [27]
I will avouch in presence of the king:
I dare adventure to be sent to the Tower. [28]
'T is time to speak; my pains are quite forgot. [29]

---

21) fälschlich mich in solchen argen Verdacht zu verstricken.
22) Die Qs. *cause.*
23) Wortspiel zwischen der Interjection *marry* = traun!, und *to marry* = sich verheirathen.
24) *I wis* = ich meine, als betheurende Versicherung eingeschoben, von dem veralteten Verbum *to wis,* kommt bei Sh. öfter vor.
25) So die Fol. — Die Qs. haben *To be thus taunted, scorn'd and baited at.*
26) So die Fol. — Die Qs. haben *thee* scil. *God,* obgleich das *Thy* gleich darauf sich auf Gloster bezieht.
27) Diese Zeile fehlt in der Fol.
28) Diese Zeile fehlt in den Qs.
29) meine Anstrengungen, Eduard auf den Thron zu heben und ihn darauf zu behaupten, sind ganz vergessen.

Q. Mar. Out, devil! I do remember them too well:
Thou kill'dst [30] my husband Henry in the Tower,
And Edward, my poor son, at Tewksbury.
Glo. Ere you were queen, ay, or your husband king,
I was a pack-horse in his great affairs;
A weeder-out of his proud adversaries,
A liberal rewarder of his friends;
To royalize [31] his blood, I spent mine own.
Q. Mar. Ay, and much better blood than his, or thine.
Glo. In all which time, you, and your husband Grey,
Were factious for the house of Lancaster; —
And, Rivers, so were you: — Was not your husband
In Margaret's battle [32] at Saint Alban's slain?
Let me put in your minds, if you forget,
What you have been ere this, and what you are;
Withal, what I have been, and what I am.
Q. Mar. A murd'rous villain, and so still thou art.
Glo. Poor Clarence did forsake his father Warwick,
Ay, and forswore himself, — which Jesu pardon!
Q. Mar. Which God revenge!
Glo. To fight on Edward's party, for the crown;
And, for his meed, [33] poor lord, he is mew'd up.
I would to God, my heart were flint like Edward's,
Or Edward's soft and pitiful, like mine:
I am too childish-foolish for this world.
Q. Mar. Hie thee to hell for shame, and leave this world,
Thou cacodæmon! there thy kingdom is.
Riv. My lord of Gloster, in those busy days,
Which here you urge to prove us enemies,
We follow'd then our lord, our sovereign [34] king;
So should we you, if you should be our king.
Glo. If I should be? — I had rather be a pedlar.
Far be it from my heart, the thought thereof! [35]
Q. Eliz. As little joy, my lord, as you suppose
You should enjoy, were you this country's king,

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30) Die Qs. haben *slewest.*

31) *to royalize* = königlich machen, verherrlichen. So in Marlowe's Tamburlaine: *For fates and oracles of Heaven have sworn* || *To royalize the deeds of Tamburlaine.*

32) in den Schlachtreihen der Königin Margarethe. — Vgl. K. Henry VI. Third Part (A. 3, Sc. 2) wo jedoch Sh. irrig annahm, dass Grey für die Yorks Partei ergriffen habe. — Zwei Zeilen weiter haben die Qs. *ere now.*

33) *for his meed* = zum Lohn dafür; *meed* ist = Gebühr, das Jemandem Zukommende.

34) Die Qs. *our lawful king.*

35) Schon der Gedanke daran, dass ich König sein könnte, sei meinem Herzen fern.

As little joy you may suppose in me
That I enjoy, being the queen thereof.
Q. Mar. A little joy enjoys the queen thereof;
For I am she, and altogether joyless.
I can no longer hold me patient. — [*Advancing.*
Hear me, you wrangling pirates, that fall out
In sharing that which you have pill'd from me![36]
Which of you trembles not, that looks on me?
If not, that, I being queen,[37] you bow like subjects,
Yet that, by you depos'd, you quake like rebels? —
Ah! gentle villain,[38] do not turn away.
Glo. Foul wrinkled witch, what mak'st thou in my sight?
Q. Mar. But repetition of what thou hast marr'd;[39]
That will I make, before I let thee go.
Glo. Wert thou not banished on pain of death?[40]
Q. Mar. I was; but I do find more pain in banishment
Than death can yield me here by my abode.
A husband, and a son, thou ow'st to me, —
And thou, a kingdom;[41] — all of you, allegiance:
This sorrow that I have, by right is yours,
And all the pleasures you usurp are mine.
Glo. The curse my noble father laid on thee,
When thou didst crown his warlike brows with paper,
And with thy scorns drew'st rivers from his eyes;
And then, to dry them, gav'st the duke a clout,
Steep'd in the faultless blood of pretty Rutland; —
His curses, then from bitterness of soul
Denounc'd against thee, are all fallen upon thee;
And God, not we, hath plagu'd thy bloody deed.[42]
Q. Eliz. So just is God, to right the innocent.
Hast. O! 't was the foulest deed to slay that babe,
And the most merciless, that e'er was heard of.

[36]) *to pill* = plündern, erbeuten. — Zu Anfang dieser Rede wäre vielleicht für das *A little joy* der Qs. und Fol. *As little joy* zu vermuthen.

[37]) So die Qs. Die Fol. *I am queen.* — Das *I* ist dann zu suppliren zu dem folgenden *by you depos'd.*

[38]) *gentle* erklärt Johnson mit *high-born,* als Gegensatz zu *villain;* M. Mason fasst es im gewöhnlichen Sinn, den Margarethe ironisch anwendet. Vielleicht gebrauchte Sh. das Epitheton hier geflissentlich doppelsinnig.

[39]) *to make* fasst Richard = *to do,* wie auch sonst bei Sh. *what make you* für das jetzige *what do you* vorkommt; Margarethe in ihrer Antwort hat die Antithese von *to make* = schaffen, und *to mar* = vernichten, die Sh. sehr geläufig ist.

[40]) Dieser Vers und die beiden folgenden sind nur in der Fol.

[41]) Die letzten Worte sind an die Königin Elisabeth gerichtet, welche den Rang einnimmt, der der Margarethe gebührt.

[42]) *to plague* = mit Strafen heimsuchen. — Zu Gloster's Worten vgl. A. 1, Sc. 4 in K. Henry VI. Third Part.

Riv. Tyrants themselves wept when it was reported.
Dor. No man but prophesied revenge for it.
Buck. Northumberland, then present, wept to see it.
Q. Mar. What! were you snarling [43] all, before I came,
Ready to catch each other by the throat,
And turn you all your hatred now on me?
Did York's dread curse prevail so much with heaven,
That Henry's death, my lovely Edward's death,
Their kingdom's loss, my woful banishment,
Should all but answer for that peevish brat? [44]
Can curses pierce the clouds, and enter heaven? —
Why, then give way, dull clouds, to my quick curses! —
Though not by war, by surfeit die your king,
As ours by murder, to make him a king!
Edward, thy son, that now is prince of Wales,
For Edward, my son, [45] that was prince of Wales,
Die in his youth by like untimely violence!
Thyself a queen, for me that was a queen,
Outlive thy glory, like my wretched self!
Long may'st thou live, to wail thy children's loss, [46]
And see another, as I see thee now,
Deck'd in thy rights, as thou art stall'd in mine!
Long die thy happy days before thy death;
And, after many lengthen'd hours of grief,
Die neither mother, wife, nor England's queen!
Rivers, and Dorset, you were standers by,
And so wast thou, lord Hastings, when my son
Was stabb'd with bloody daggers: God, I pray him, [47]
That none of you may live his natural age,
But by some unlook'd accident cut off!
Glo. Have done thy charm, thou hateful wither'd hag.
Q. Mar. And leave out thee? stay, dog, for thou shalt hear me.
If heaven have any grievous plague in store,
Exceeding those that I can wish upon thee,
O! let them [48] keep it, till thy sins be ripe,

43) Das Bild ist von Hunden entlehnt, die einander anknurren, ehe sie einander beissen.
44) Hatte der Fluch, den damals York über mich aussprach, so viel Gewicht bei Gott, dass Alles, was ich seitdem erlitten, eben nur als eine blosse Vergeltung für die Ermordung des jungen Rutland gelten sollte? — *peevish brat* ist ein Kind, das noch unvernünftig ist, nicht weiss, was es will. — Die Qs. lesen *Could* für das *Should* der Fol.
45) So die Qs.; die Fol. *our son.*
46) Die Qs. haben *loss*, die Fol. *death.*
47) Vgl. Anm. 26 dieser Sc.
48) *them* bezieht sich auf *heaven*, nach einem Wechsel des Numerus, der auch sonst bei Sh. vorkommt. So in K. Richard II. (A. 1, Sc. 2) *Put we our quarrel to the will of heaven || Who when they see the hours ripe on earth etc.*

And then hurl down their indignation
On thee, the troubler of the poor world's peace!
The worm of conscience still be-gnaw thy soul!
Thy friends suspect for traitors while thou liv'st,
And take deep traitors for thy dearest friends!
No sleep close up that deadly eye of thine,
Unless it be while some tormenting dream
Affrights thee with a hell of ugly devils!
Thou elvish-mark'd, abortive, rooting hog! [49]
Thou that wast seal'd in thy nativity
The slave of nature, [50] and the son of hell!
Thou slander of thy heavy mother's womb! [51]
Thou loathed issue of thy father's loins!
Thou rag of honour! [52] thou detested —

Glo. Margaret.

Q. Mar. Richard!

Glo. Ha?

Q. Mar. I call thee not.

Glo. I cry thee mercy then; for I did think,
That thou hadst call'd me all these bitter names.

Q. Mar. Why, so I did; but look'd for no reply.
O! let me make the period to my curse.

Glo. 'T is done by me, and ends in — Margaret.

Q. Eliz. Thus have you breath'd your curse against yourself.

Q. Mar. Poor painted queen, vain flourish of my fortune! [53]
Why strew'st thou sugar on that bottled spider, [54]
Whose deadly web ensnareth thee about?
Fool, fool! thou whet'st a knife to kill thyself.
The day will come that thou shalt wish for me
To help thee curse this pois'nous bunch-back'd toad.

---

[49]) Richard ist in seiner Missgestalt gleichsam durch einen bösen Zaubergeist *(elf)* schon vor seiner Geburt gezeichnet und gestempelt. — *rooting hog* = ein wühlendes Schwein, spielt an auf das Abzeichen des Ebers, das Richard im Wappen führte. — Sh. hatte dabei einen Spottreim im Sinn, wegen dessen Collingburne unter der Regierung Richards hingerichtet wurde, und der den König und seine Freunde Catesby, Ratcliff und Lovel mit Thiernamen so bezeichnete: *The cat, the rat, and Lovell our dog || Do rule all England under a hog, || The crookback'd boar the way hath found || To root our roses from our ground.*

[50]) Die Natur hatte ihm schon bei seiner Geburt das Zeichen aufgedrückt, mit welchem die Sklaven gebrandmarkt werden.

[51]) Der missgestaltete Richard war eine Schmach für die Mutter, die ihn gebar und die sich über seine Erscheinung betrübte.

[52]) *rag of honour* = ein Lump an Ehre.

[53]) Elisabeth ist keine wirkliche Königin, sondern nur eine gemalte, ein Flitterstaat, der aus dem ehemaligen Glücksbesitz der Margarethe entlehnt ist.

[54]) *bottled spider* = eine giftgeschwollene, dickbäuchige Spinne. — So in A. 4, Sc. 4 *that bottled spider, that foul hunch-back'd toad.*

Hast. False-boding woman, end thy frantic curse,
Lest to thy harm thou move our patience.
Q. Mar. Foul shame upon you! you have all mov'd mine.
Riv. Were you well serv'd, you would be taught your duty.
Q. Mar. To serve me well, you all should do me duty,
Teach me to be your queen, and you my subjects.
O! serve me well, and teach yourselves that duty.
Dor. Dispute not with her, she is lunatic.
Q. Mar. Peace, master marquess! you are malapert:
Your fire-new stamp of honour is scarce current. [55]
O, that your young nobility could judge,
What 't were to lose it, and be miserable!
They that stand high have many blasts to shake them,
And if they fall, they dash themselves to pieces.
Glo. Good counsel, marry: — learn it, learn it, marquess.
Dor. It touches you, my lord, as much as me.
Glo. Ay, and much more; but I was born so high,
Our aiery buildeth in the cedar's top,
And dallies with the wind, and scorns the sun.
Q. Mar. And turns the sun to shade, — alas! alas! —
Witness my son, [56] now in the shade of death;
Whose bright out-shining beams thy cloudy wrath
Hath in eternal darkness folded up.
Your aiery buildeth in our aiery's nest. —
O God! that seest it, do not suffer it:
As it was won [57] with blood, lost be it so!
Buck. Peace, peace! for shame, if not for charity.
Q. Mar. Urge neither charity nor shame to me:
Uncharitably with me have you dealt,
And shamefully my hopes by you are butcher'd.
My charity is outrage, life my shame,
And in that shame still live my sorrow's rage!
Buck. Have done, have done.
Q. Mar. O, princely Buckingham! I 'll kiss thy hand,
In sign of league and amity with thee:
Now fair befal thee and thy noble house!
Thy garments are not spotted with our blood,
Nor thou within the compass of my curse.

---

55) Sie bezeichnet ironisch die Marquiswürde, zu welcher er erst jüngst erhoben war, als ein eben erst aus dem Feuer gekommenes Münzgepräge, das noch nicht in Umlauf gesetzt ist.

56) Das Wortspiel zwischen *sun* und *son*, das so oft bei Sh. wiederkehrt, wird hier in den spätern Qs. durch die Orthographie *sun* noch mehr hervorgehoben. — Die früheren Qs. und die Fol. lesen *son*.

57) So die Qs.; die Fol. *As it is won.* — Vier Zeilen weiter setzen die Qs. *by you* vor *my hopes*.

Buck. Nor no one here; for curses never pass
The lips [58] of those that breathe them in the air.
Q. Mar. I will not think [59] but they ascend the sky,
And there awake God's gentle-sleeping peace.
O Buckingham! take heed [60] of yonder dog:
Look, when he fawns, he bites; and, when he bites,
His venom tooth will rankle to the death: [61]
Have not to do with him, beware of him;
Sin, death, and hell, have set their marks on him,
And all their ministers attend on him.
Glo. What doth she say, my lord of Buckingham?
Buck. Nothing that I respect, my gracious lord.
Q. Mar. What! dost thou scorn me for my gentle counsel,
And sooth the devil that I warn thee from?
O! but remember this another day,
When he shall split thy very heart with sorrow,
And say, poor Margaret was a prophetess. —
Live each of you the subjects to his hate,
And he to yours, and all of you to God's! [*Exit.*
Hast. My hair doth stand on end to hear her curses.
Riv. And so doth mine. I muse, why she 's at liberty. [62]
Glo. I cannot blame her: by God's holy mother,
She hath had too much wrong, and I repent
My part thereof, that I have done to her. [63]
Q. Eliz. I never did her any, to my knowledge.
Glo. Yet you have all the vantage of her wrong.
I was too hot to do somebody good,
That is too cold in thinking of it now.
Marry, as for Clarence, he is well repaid;
He is frank'd up [64] to fatting for his pains; —
God pardon them that are the cause thereof!
Riv. A virtuous and a christian-like conclusion,
To pray for them that have done scath [65] to us.

---

58) Die Flüche gehen nicht weiter als die Lippen reichen, gehen nicht über die Lippen hinaus.

59) Die Qs. *I 'll not believe.*

60) Die Qs. haben *beware* für *take heed* und wiederholen so *beware* zweimal in derselben Rede, da bald nachher alle alten Ausgaben *beware of him* haben.

61) Die Qs. *rankle thee to death.*

62) *to muse* = verwundert grübeln über Etwas, sich Etwas nicht erklären können. — Die Qs. haben *I wonder she 's at liberty.*

63) *to her* fehlt in den Qs.

64) *to frank up* = in einen Koben zur Mast einsperren, von Ebern und Schweinen gebraucht. — Sh. hat dasselbe Verbum in A. 4, Sc. 5. — In Ray's Sprichwörtersammlung kommt vor *He feeds like a boar in a frank.*

65) *to do scath to* = Jemanden schädigen.

Glo. So do I ever, being well advis'd;
For had I curs'd now, I had curs'd myself. [*Aside.*

Enter CATESBY.

Cates. Madam, his majesty doth call for you, —
And for your grace, and you, my noble lords. [66]

Q. Eliz. Catesby, I come. — Lords, will you go with me? [67]

Riv. We wait upon your grace. [*Exeunt all but* GLOSTER.

Glo. I do the wrong, and first begin to brawl.
The secret mischiefs that I set abroach,
I lay unto the grievous charge of others.
Clarence, whom I, indeed, have cast in darkness,
I do beweep to many simple gulls;
Namely, to Stanley, Hastings, Buckingham;
And tell them, 't is the queen and her allies
That stir the king against the duke my brother.
Now they believe it; and withal whet me
To be reveng'd on Rivers, Vaughan, [68] Grey:
But then I sigh, and, with a piece of scripture, [69]
Tell them, that God bids us do good for evil:
And thus I clothe my naked villainy
With odd old ends stol'n forth of holy writ,
And seem a saint, when most I play the devil.

Enter Two Murderers.

But soft! here come my executioners. —
How now, my hardy, stout, resolved mates!
Are you now going to despatch this thing? [70]

1. Murd. We are, my lord; and come to have the warrant,
That we may be admitted where he is.

Glo. Well thought upon; I have it here about me. [*Gives the warrant.*
When you have done, repair to Crosby-place. [71]
But, Sirs, be sudden in the execution,
Withal obdurate: do not hear him plead,
For Clarence is well spoken, and, perhaps,
May move your hearts to pity, if you mark him.

1. Murd. Tut, tut! my lord, we will not stand to prate;
Talkers are no good doers: be assur'd,
We go to use our hands, and not our tongues.

66) So Q. A. und B., nur dass die Abkürzung *Lo.* für *Lords* steht. Die Fol. liest *and yours, my gracious lord.*

67) Die Qs. haben *we come* und *with us* und in der folgenden Zeile *Madam, we will attend your grace.*

68) *Vaughan* in den Qs., *Dorset* in der Fol.

69) mit einem Citat aus der Bibel.

70) Die Qs. *this deed.*

71) Vgl. A. 1, Sc. 2, Anm. 46.

Glo. Your eyes drop mill-stones, when fools' eyes fall tears: [72]
I like you, lads; — about your business [73] straight;
Go, go, despatch.
1. Murd. We will, my noble lord. [*Exeunt.*

SCENE IV.

London. A Room in the Tower.

Enter CLARENCE *and* BRAKENBURY.

Brak. Why looks your grace so heavily to-day?
Clar. O! I have pass'd a miserable night,
So full of fearful dreams, of ugly sights, [1]
That, as I am a christian faithful man, [2]
I would not spend another such a night,
Though 't were to buy a world of happy days;
So full of dismal terror was the time.
Brak. What was your dream, my lord? I pray you, tell me. [3]
Clar. Methought that I had broken from the Tower,
And was embark'd to cross to Burgundy;
And in my company my brother Gloster,
Who from my cabin tempted me to walk
Upon the hatches: thence we look'd toward England,
And cited up a thousand heavy times,
During the wars of York and Lancaster
That had befall'n us. As we pac'd along
Upon the giddy footing of the hatches,
Methought that Gloster stumbled; and, in falling, [4]
Struck me (that thought to stay him) over-board,
Into the tumbling billows of the main.
O Lord! methought, what pain it was to drown!
What dreadful noise of water in mine ears!
What sights of ugly death [5] within mine eyes!
Methought I saw a thousand fearful wracks;

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72) Eine sprichwörtliche Redensart, welche besagt, dass Thränen ebenso unwahrscheinlich aus solchen Augen kämen, wie Mühlsteine. — *to fall* = fallen lassen. — Die Qs. wiederholen *drop* für *fall.*

73) Mit *business* schliesst in den Qs. diese Scene.

1) Die Qs. haben *So full of ugly sights, of ghastly dreams.*

2) so wahr ich ein gläubiger Christ bin.

3) Die Qs. lesen *What was your dream? I long to hear you tell it* und ziehen die beiden folgenden Verse in einen zusammen: *Methought, I was embark'd for Burgundy.* — In Burgund lebte Clarence's Schwester, die Herzogin Margarethe.

4) Die Qs. *in stumbling.*

5) In den Qs. steht *ugly* vor *sights.*

A thousand men that fishes gnaw'd upon;
Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalued jewels, [6]
All scatter'd in the bottom of the sea.
Some lay in dead men's skulls; and in those holes
Where eyes did once inhabit, there were crept
(As 't were in scorn of eyes) reflecting gems,
That woo'd the slimy bottom of the deep, [7]
And mock'd the dead bones that lay scatter'd by.

Brak. Had you such leisure in the time of death,
To gaze upon these secrets of the deep?

Clar. Methought I had, and often did I strive
To yield the ghost; but still the envious flood [8]
Stopt in my soul, and would not let it forth
To find [9] the empty, vast, and wandering air;
But smother'd it within my panting bulk,
Which almost burst to belch it in the sea.

Brak. Awak'd you not in [10] this sore agony?

Clar. No, no, [11] my dream was lengthen'd after life;
O! then began the tempest to my soul!
I pass'd, methought, the melancholy flood,
With that sour [12] ferryman which poets write of,
Unto the kingdom of perpetual night.
The first that there did greet my stranger soul,
Was my great father-in-law, renowned Warwick;
Who spake [13] aloud, — „What scourge for perjury
Can this dark monarchy afford false Clarence?"
And so he vanish'd. Then came wandering by
A shadow like an angel, with bright hair
Dabbled in blood; and he shriek'd [14] out aloud, —
„Clarence is come, — false, fleeting, [15] perjur'd Clarence, —
That stabb'd me in the field by Tewksbury; —

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6) *unvalued* = unschätzbar. — Die folgende Zeile ist nur in der Fol.

7) Die Edelsteine, die statt der Augen in den leeren Augenhöhlen steckten, coquettirten, da sie nichts Anderes zu sehen hatten, mit dem schlammigen Meeresgrunde und wandten sich verächtlich von den umhergestreuten Todtengebeinen ab. — Die Fol. hat *in the holes.*

8) Die Qs. haben nur einen Vers statt dieser zwei *Methought I had; but still the envious flood* und dann *Kept in my soul.*

9) So die Fol.; die frühern Qs. haben *To seek,* die späteren *To keep.*

10) Die Qs. *with* für *in.*

11) Die Qs. haben *O, no,* wie auch die nächste Zeile mit *O* anfängt.

12) Die Qs. *grim* für *sour.*

13) Die Qs. *cried aloud.*

14) Die Qs. *squeak'd* für *shriek'd.*

15) *fleeting* = unbeständig, der nicht Stand hält. So in Antony and Cleopatra (A. 5, Sc. 2) *the fleeting moon* || *No planet is of mine.*

Seize on him, furies! take him unto torment!“ [16]
With that, methought, a legion of foul fiends
Environ'd me, and howled in mine ears
Such hideous cries, that, with the very noise,
I trembling wak'd, and, for a season after,
Could not believe but that I was in hell;
Such terrible impression made my dream. [17]

Brak. No marvel, lord, though it affrighted you;
I am afraid, methinks, [18] to hear you tell it.

Clar. Ah, keeper, keeper! I have done these things,
That now give [19] evidence against my soul,
For Edward's sake; and, see, how he requites me! — [20]
O God! if my deep prayers cannot appease thee,
But thou wilt be aveng'd on my misdeeds,
Yet execute thy wrath in me alone:
O, spare my guiltless wife and my poor children! —
Keeper, I pr'ythee, sit by me awhile; [21]
My soul is heavy, and I fain would sleep.

Brak. I will, my lord: God give your grace good rest. —

[CLARENCE *reposes himself on a chair.* [22]

Sorrow breaks seasons, and reposing hours,
Makes the night morning, and the noon-tide night.
Princes have but their titles for their glories, [23]
An outward honour for an inward toil;
And, for unfelt imaginations,
They often feel a world of restless cares: [24]
So that, between their titles, and low name,
There 's nothing differs but the outward fame.

Enter the two Murderers.

1. Murd. Ho! who 's here? [25]

Brak. What wouldst thou, fellow? and how cam'st thou hither?

---

16) Die Qs. *take him to your torments*, und zwei Zeilen weiter, *environ'd me about.*

17) Die Qs. *the dream.*

18) Die Qs. *I promise you, I am afraid*, und in dem nächsten Verse *O, Brakenbury.*

19) *bear evidence* in den Qs.

20) Die nächsten vier Verse sind nur in der Fol.

21) Die Qs. *I pray thee, gentle keeper, stay by me.*

22) Die Bühnenweisung ist modern. — Die Fol. hat hier *Enter Brakenbury the Lieutenant*, indem sie zwischen Brakenbury und dem Keeper, mit dem Clarence bisher sich unterhielt, unterscheidet und Ersteren erst jetzt das Wort nehmen lässt. — In den Qs. ist Brakenbury und der Keeper dieselbe Person.

23) Die ganze Herrlichkeit der Fürsten besteht nur in ihren Titeln.

24) Für einen Besitz oder Genuss, der nur in der Einbildung besteht, den sie nicht sinnlich wahrnehmen, fühlen sie eine Menge von Sorgen, die ihnen keine Ruhe gönnen.

25) Die Qs. lassen diese Worte aus und haben das Folgende so: *In God's name, what are you, and how came you hither?*

1. Murd. I would speak with Clarence, and I came hither on my legs.

Brak. What! so brief? [26]

2. Murd. 'T is better, Sir, than to be tedious. —
Let him see our commission, [27] and talk no more.

[*A paper delivered to* BRAKENBURY, *who reads it.*

Brak. I am, in this, commanded to deliver
The noble duke of Clarence to your hands: —
I will not reason what is meant hereby,
Because I will be guiltless from the meaning.
There lies the duke asleep, and there the keys. [28]
I 'll to the king, and signify to him, [29]
That thus I have resign'd to you my charge.

1. Murd. You may, Sir; 't is a point of wisdom:
Fare you well. [*Exit* BRAKENBURY.

2. Murd. What, shall we stab him as he sleeps?

1. Murd. No; he 'll say, 't was done cowardly, when he wakes.

2. Murd. Why, he shall never wake until the great judgment-day.

1. Murd. Why, then he 'll say, we stabb'd him sleeping.

2. Murd. The urging of that word, judgment, hath bred a kind of remorse in me.

1. Murd. What! art thou afraid?

2. Murd. Not to kill him, having a warrant; but to be damn'd for killing him, from the which no warrant can defend me.

1. Murd. I thought, thou hadst been resolute. [30]

2. Murd. So I am, to let him live.

1. Murd. I 'll back to the duke of Gloster, and tell him so.

2. Murd. Nay, I pr'ythee, stay a little: I hope, this passionate humour of mine [31] will change; it was wont to hold me but while one tells twenty.

1. Murd. How dost thou feel thyself now?

2. Murd. Some [32] certain dregs of conscience are yet within me.

1. *Murd.* Remember our reward, when the deed 's done.

2. Murd. Zounds! he dies: I had forgot the reward.

1. Murd. Where 's thy conscience now?

2. Murd. O! in the duke of Gloster's purse.

1. Murd. When he opens his purse to give us our reward, thy conscience flies out.

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26) *brief* = kurz angebunden. — Die Qs. *are you so brief?*

27) Die Qs. *Show him our commission.*

28) Die Qs. *Here are the keys; there sits the duke asleep.*

29) In den Qs. *and certify his grace, that thus I have resign'd my place to you.*

30) Diese Worte und die Antwort darauf fehlen in den Qs.

31) Die Qs. *my holy humour* und nachher *would tell twenty.*

32) Die Qs. *'Faith, some etc.*

2. *Murd.* 'T is no matter; let it go: there 's few or none, will entertain it. [33]

1. *Murd.* What, if it come to thee again?

2. *Murd.* I 'll not meddle with it; [34] it makes a man a coward: a man cannot steal, but it accuseth him; a man cannot swear, but it checks him; a man cannot lie with his neighbour's wife, but it detects him: 't is a blushing shame-faced spirit, that mutinies in a man's bosom; it fills a man [35] full of obstacles: it made me once restore a purse of gold, that by chance I found: it beggars any man that keeps it: it is turned out of all towns and cities for a dangerous thing; and every man, that means to live well, endeavours to trust to himself, and live without it.

1. *Murd.* Zounds! it is even now at my elbow, persuading me not to kill the duke.

2. *Murd.* Take the devil [36] in thy mind, and believe him not: he would insinuate with thee, but to make thee sigh.

1. *Murd.* I am strong-fram'd; [37] he cannot prevail with me.

2. *Murd.* Spoke like a tall man that respects his reputation. Come, shall we fall to work? [38]

1. *Murd.* Take him on the costard with the hilts of thy sword, [39] and then throw him into the malmsey-butt in the next room.

2. *Murd.* O, excellent device! and make a sop of him. [40]

1. *Murd.* Soft! he wakes.

2. *Murd.* Strike.

1. *Murd.* No; we 'll reason with him.

Clar. [*Waking.*] Where art thou, keeper? give me a cup of wine.

1. *Murd.* You shall have wine enough, my lord, anon.

Clar. In God's name, what art thou?

1. *Murd.* A man, as you are.

Clar. But not, as I am, royal.

1. *Murd.* Nor you, as we are, loyal.

Clar. Thy voice is thunder, but thy looks are humble.

1. *Murd.* My voice is now the king's, my looks mine own.

---

33) Es gibt wenige Leute, die mein umherirrendes Gewissen bei sich aufnehmen werden, die sich mit einem fremden Gewissen befassen wollen.

34) *it is a dangerous thing,* das die Qs. hier einschieben, fehlt in der Fol. mit Recht, weil es später heisst *for a dangerous thing.*

35) *one* in den Qs. für *a man.*

36) *the devil* ist das personificirt gedachte Gewissen, von dem bisher die Rede war. Der zweite Mörder soll diesen Teufel in Obacht nehmen und sich vor ihm hüten.

37) *I am strong in fraud* in den Qs.

38) Die Qs. *Come, shall we to this gear?*

39) Versetze ihm einen Schlag auf den Schädel mit dem Degengriff. — *costard* eigentlich = Apfel, kommt als vulgärer Ausdruck = Kopf oder Schädel, auch sonst bei Sh. vor. — *hilts* im Plural gebraucht Sh. auch sonst von einem Degengriff.

40) Clarence's Leiche soll so in das Fass Malvasierwein gesteckt werden, wie man sonst wohl einen Imbiss in ein Glas Wein steckt.

Clar. How darkly, and how deadly dost thou speak!
Your eyes do menace me: why look you pale? [41]
Who sent you hither? Wherefore do you come?
Both Murd. To, to, to —
Clar. To murder me?
Both Murd. Ay, Ay.
Clar. You scarcely have the hearts to tell me so,
And therefore cannot have the hearts to do it.
Wherein, my friends, have I offended you?
1. Murd. Offended us you have not, but the king.
Clar. I shall be reconcil'd to him again.
2. Murd. Never, my lord; therefore prepare to die.
Clar. Are you drawn forth among [42] a world of men,
To slay the innocent? What is my offence?
Where is the evidence that doth accuse me?
What lawful quest [43] have given their verdict up
Unto the frowning judge? or who pronounc'd
The bitter sentence of poor Clarence' death?
Before I be convict [44] by course of law,
To threaten me with death is most unlawful.
I charge you, as you hope to have redemption [45]
By Christ's dear blood shed for our grievous sins,
That you depart, and lay no hands on me;
The deed you undertake is damnable.
1. Murd. What we will do, we do upon command.
2. Murd. And he that hath commanded is our king.
Clar. Erroneous vassals! the great King of kings
Hath in the table of his law commanded,
That thou shalt do no murder: Will you then
Spurn at his edict, and fulfill a man's?
Take heed; for he holds vengeance in his hand,
To hurl upon their heads that break his law.
2. Murd. And that same vengeance doth he hurl on thee,
For false forswearing, and for murder too.
Thou didst receive the sacrament, [46] to fight
In quarrel of the house of Lancaster.

---

41) Die Qs. lassen diese Zeile aus und lesen die folgende *Tell me who are you? Wherefore come you hither?*

42) Die Qs. *Are you call'd forth from out.* — *to draw forth* = durch das Loos erwählen.

43) *lawful quest* = die zur Erforschung der Schuld gerichtlich bestellten Beisitzer oder Geschworne, hat als collectiver Begriff den Plural nach sich.

44) *convict* für *convicted* = überführt.

45) So die Qs. — Die Fol., mit Berücksichtigung des Statutes Jacob's I., das den Missbrauch göttlicher Namen auf dem Theater verpönte, liest *as you hope for any goodness* und lässt die folgende Zeile aus.

46) Die Qs. haben *the holy sacrament.*

1. Murd. And, like a traitor to the name of God,
Didst break that vow, and with thy treacherous blade
Unripp'dst the bowels of thy sovereign's son.

2. Murd. Whom thou wast sworn to cherish and defend.

1. Murd. How canst thou urge God's dreadful law to us,
When thou hast broke it in such dear [47] degree?

Clar. Alas! for whose sake did I that ill deed?
For Edward, for my brother, for his sake:
He sends [48] you not to murder me for this;
For in that sin he is as deep as I.
If God will be avenged for the deed,
O! know you, yet he doth it publicly; [49]
Take not the quarrel from his powerful arm:
He needs no indirect or lawless course,
To cut off those that have offended him.

1. Murd. Who made thee then a bloody minister,
When gallant-springing, [50] brave Plantagenet,
That princely novice, was struck dead by thee?

Clar. My brother's love, the devil, and my rage.

1. Murd. Thy brother's love, our duty, [51] and thy faults,
Provoke us hither now to slaughter thee.

Clar. If you do love my brother, hate not me;
I am his brother, and I love him well.
If you are hir'd for meed, go back again,
And I will send you to my brother Gloster;
Who shall reward you better for my life
Than Edward will for tidings of my death.

2. Murd. You are deceiv'd; your brother Gloster hates you.

Clar. O! no; he loves me, and he holds me dear.
Go you to him from me.

Both Murd. Ay, so we will.

Clar. Tell him, when that our princely father York
Bless'd his three sons with his victorious arm,
And charg'd us from his soul to love each other, [52]
He little thought of this divided friendship:
Bid Gloster think on this, and he will weep.

1. Murd. Ay, mill-stones; as he lesson'd us to weep. [53]

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47) *dear* = wichtig, angelegentlich.

48) Die Qs. *Why, sirs, he sends etc.*

49) Diese Zeile ist nur in der Fol. — Steevens änderte willkührlich *yet* in *that* um.

50) *gallant-springing* = stattlich aufblühend, stattlich emporschiessend, fasste zuerst Tyrwhitt richtig als Compositum.

51) Die Qs. haben *the devil* für *our duty*, und *Have brought us* für *Provoke us.*

52) Diese Zeile fehlt in der Fol.

53) Vgl. A. 1, Sc 3 Anm. 72.

Clar. O! do not slander him, for he is kind.
1. Murd. Right; as snow in harvest. — Come, you deceive yourself;
'T is he that sends us to destroy you here. [54]
Clar. It cannot be; for he bewept my fortune,
And hugg'd me in his arms, and swore, with sobs,
That he would labour my delivery.
1. Murd. Why, so he doth, when he delivers you
From this earth's thraldom to the joys of heaven.
2. Murd. Make peace with God, for you must die, my lord.
Clar. Have you that holy feeling in your souls, [55]
To counsel me to make my peace with God,
And are you yet to your own souls so blind,
That you will war with God by murdering me?
O! Sirs, consider, they that set you on
To do this deed, will hate you for the deed.
2. Murd. What shall we do?
Clar. Relent, and save your souls. [56]
1. Murd. Relent! no: 't is cowardly, and womanish.
Clar. Not to relent, is beastly, savage, devilish. —
Which of you, if you were a prince's son,
Being pent from liberty, as I am now,
If two such murderers as yourselves came to you,
Would not entreat for life? —
My friend, I spy some pity in thy looks;
O! if thine eye be not a flatterer,
Come thou on my side, and entreat for me,
As you would beg, were you in my distress.
A begging prince what beggar pities not?
2. Murd. Look behind you, my lord.
1. Murd. Take that, and that: if all this will not do, [*Stabs him.*
I 'll drown you in the malmsey-butt within. [*Exit, with the body.*
2. Murd. A bloody deed, and desperately despatch'd!
How fain, like Pilate, would I wash my hands
Of this most grievous murder. [57]

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54) Die Qs. haben *'T is he hath sent us hither now to slaughter thee* und in der nächsten Zeile *It cannot be, for when I parted from him || He hugg'd etc.*

55) Die Qs. *Hast thou* und *thy soul;* ebenso damit übereinstimmend weiterhin *art thou yet* u. s. w.

56) Die Fol. schiebt hierauf folgende Verse ein, die sich in den Qs. nicht finden: *Which of you etc. || Being pent etc. || If two such etc. || Would not entreat for life, as you would beg || Were you in my distress.* — Es ist klar, dass die Verse an dieser Stelle nicht an ihrem Platze sind und dass der Schluss derselben in solchem Zusammenhange keinen Sinn gibt. Die im Text vorgenommene Umstellung und Anordnung rührt von Tyrwhitt her.

57) Die Qs. *of this most grievous guilty murder done.*

Re-enter first Murderer.

1. Murd. How now? what mean'st thou, that thou help'st me not?
By heaven, the duke shall know how slack you have been.

2. Murd. I would he knew, that I had sav'd his brother!
Take thou the fee, and tell him what I say,
For I repent me that the duke is slain. [*Exit.*

1. Murd. So do not I: go, coward, as thou art.
Well, I 'll go hide the body in some hole,
Till that the duke give order for his burial:
And when I have my meed, I will away;
For this will out, and then I must not stay. [*Exit.*

ACT II.

SCENE I.

London. A Room in the Palace.

Enter King EDWARD, *led in sick, Queen* ELIZABETH, DORSET, RIVERS, HASTINGS, BUCKINGHAM, GREY, *and Others.*

K. Edw. Why, so: — now have I done a good day's work. —
You peers, continue this united league:
I every day expect an embassage
From my Redeemer to redeem me hence;
And more in peace [1] my soul shall part to heaven,
Since I have made my friends at peace on earth.
Rivers and Hastings, take each other's hand;
Dissemble not your hatred, swear your love. [2]

Riv. By heaven, my soul [3] is purg'd from grudging hate;
And with my hand I seal my true heart's love.

Hast. So thrive I, as I truly swear the like.

K. Edw. Take heed, you dally not before your king;
Lest he that is the supreme king of kings
Confound your hidden falsehood, and award
Either of you to be the other's end.

Hast. So prosper I, as I swear perfect love.

Riv. And I, as I love Hastings with my heart.

---

1) Die Qs. haben *And now in peace*, die Fol. *And more to peace.*

2) Hegt nicht länger unter verstellter Maske gegenseitigen Hass, sondern schwört einander Freundschaft. — In der vorigen Zeile hat die Fol. *Dorset and Rivers*, obgleich nachher Rivers und Hastings antworten.

3) *my heart* in den Qs.

K. Edw. Madam, yourself are not exempt from this,[4] —
Nor you, son Dorset, — Buckingham, nor you; —
You have been factious one against the other.
Wife, love lord Hastings, let him kiss your hand;
And what you do, do it unfeignedly.

Q. Eliz. There, Hastings: — I will never more remember
Our former hatred, so thrive I, and mine.

K. Edw. Dorset, embrace him, — Hastings, love lord marquess.

Dor. This interchange of love, I here protest,
Upon my part shall be inviolable.

Hast. And so swear I.

K. Edw. Now, princely Buckingham, seal thou this league
With thy embracements to my wife's allies,
And make me happy in your unity.

Buck. Whenever Buckingham doth turn his hate
Upon your grace,[5] [*To the Queen.*] but will all duteous love
Doth cherish you, and yours, God punish me
With hate in those where I expect most love.
When I have most need to employ a friend,
And most assured that he is a friend,
Deep, hollow, treacherous, and full of guile,
Be he unto me. This do I beg of heaven,
When I am cold in love[6] to you or yours.

K. Edw. A pleasing cordial, princely Buckingham,
Is this thy vow unto my sickly heart.
There wanteth now our brother Gloster here,
To make the blessed period of this peace.[7]

Buck. And, in good time, here comes the noble duke.[8]

Enter Gloster.

Glo. Good morrow to my sovereign king, and queen;
And, princely peers, a happy time of day!

K. Edw. Happy, indeed, as we have spent the day. —
Gloster, we have done deeds of charity;
Made peace of enmity, fair love of hate,
Between these swelling wrong-incensed[9] peers.

---

4) Die Fol. hat *yourself is not*, und die Qs. *exempt in this.*

5) Die Qs. *On you and yours*, was noch zweimal in derselben Rede wiederkehrt.

6) Die Qs. *cold in zeal.*

7) um diesen hier gestifteten Frieden in erbaulicher Art zum Abschluss zu bringen. — Die Qs. haben *the perfect period.*

8) So die Qs. Die Fol. hat *And in good time || Here comes Sir Richard Ratcliffe and the duke*, und demgemäss die Bühnenweisung *Enter Ratcliffe and Gloster.* — Ob diese Aenderung im Sinne des Dichters getroffen ist, erscheint mindestens zweifelhaft.

9) *wrong-incensed* entweder = durch gegenseitige Kränkungen erbittert, oder = zu gegenseitigen Kränkungen erbittert. — Zwei Zeilen vorher haben die Qs. *Brother* für *Gloster*, und in der folgenden Zeile *liege* für *lord.*

Glo. A blessed labour, my most sovereign lord. —
Among this princely heap, if any here,
By false intelligence, or wrong surmise,
Hold me a foe;
If I unwittingly, [10] or in my rage,
Have aught committed that is hardly borne
By any [11] in this presence, I desire
To reconcile me to his friendly peace:
'T is death to me to be at enmity;
I hate it, and desire all good men's love. —
First, Madam, I entreat true peace of you,
Which I will purchase with my duteous service;
Of you, my noble cousin Buckingham,
If ever any grudge were lodg'd between us;
Of you, and you, lord Rivers, and of Dorset, [12]
That all without desert have frown'd on me;
Of you, lord Woodville, and lord Scales, of you, [13]
Dukes, earls, lords, gentlemen; indeed, of all.
I do not know that Englishman alive
With whom my soul is any jot at odds,
More than the infant that is born to-night:
I thank my God for my humility.

Q. Eliz. A holy-day shall this be kept hereafter: —
I would to God, all strifes were well compounded. —
My sovereign lord, I do beseech your highness
To take our brother Clarence to your grace.

Glo. Why, Madam, have I offer'd love for this,
To be so flouted [14] in this royal presence?
Who knows not, that the gentle duke is dead? [*They all start.* [15]
You do him injury to scorn his corse.

K. Edw. Who knows not, he is dead! who knows he is?

Q. Eliz. All-seeing heaven, what a world is this!

Buck. Look I so pale, lord Dorset, as the rest?

Dor. Ay, my good lord; and no man in the presence,
But his red colour hath forsook his cheeks.

K. Edw. Is Clarence dead? the order was revers'd.

Glo. But he, poor man, [16] by your first order died,
And that a winged Mercury did bear;

10) So die Qs. Die Fol. *unwillingly.*

11) Die Fol. *To any.*

12) Die Qs. *Of you, my lord Rivers, and lord Grey, of you.*

13) Die Qs. lassen diesen Vers aus, und manche Hgg. folgen ihrem Beispiel. Wie Malone sagt, gab es keinen Lord Woodwille.

14) *thus scorned* in den Qs.

15) Diese Bühnenweisung ist aus der Fol.

16) *poor soul* in den Qs.

Some tardy cripple bare the countermand,
That came too lag to see him buried.
God grant that some, less noble and less loyal,
Nearer in bloody thoughts, and not in blood, [17]
Deserve not worse than wretched Clarence did,
And yet go current from suspicion.

Enter STANLEY.

Stan. A boon, my sovereign, for my service done!
K. Edw. I pr'ythee, peace: my soul is full of sorrow.
Stan. I will not rise, unless your highness hear me.
K. Edw. Then say at once, what is it thou request'st. [18]
Stan. The forfeit, sovereign, of my servant's life; [19]
Who slew to-day a riotous gentleman,
Lately attendant on the duke of Norfolk.
K. Edw. Have I a tongue to doom my brother's death,
And shall that tongue [20] give pardon to a slave?
My brother kill'd no man, his fault was thought, [21]
And yet his punishment was bitter death.
Who sued to me for him? who, in my wrath,
Kneel'd at my feet, and bade me be advis'd? [22]
Who spoke of brotherhood? who spoke of love?
Who told me, how the poor soul did forsake
The mighty Warwick, and did fight for me?
Who told me in the field at Tewksbury,
When Oxford had me down, he rescu'd me,
And said, „Dear brother, live, and be a king?"
Who told me, when we both lay in the field,
Frozen almost to death, how he did lap me
Even in his garments; and did give himself,
All thin [23] and naked, to the numb-cold night?
All this from my remembrance brutish wrath
Sinfully pluck'd, and not a man of you

---

17) Richard will den Verdacht einer Anstiftung der Ermordung Clarence's auf die Verwandten der Königin lenken. — So in Macbeth (A. 2, Sc. 3) *the near' in blood the nearer bloody.* — Die Qs. lesen *but not in blood.*

18) Die Qs. *Then speak what is it thou demand'st.*

19) scil. *the forfeited life of my servant*, wie die Hgg. erklären. Vielleicht aber ist der Sinn der, dass der König, dem das Leben des Dieners verfallen ist, diese ihm gehörende Verwirkung an Stanley abtritt.

20) Die Qs. *And shall the same.*

21) sein Vergehen bestand nur in Gedanken, entweder in den argwöhnischen des Königs oder in den ehrgeizigen Gedanken Clarence's an den Thron, den er besteigen wollte. — In der nächsten Zeile haben die Qs. *cruel death.*

22) *to be advised* = überlegen, auf seiner Hut sein.

23) *thin* = dünnbekleidet.

Had so much grace to put it in my mind.
But when your carters,[24] or your waiting-vassals,
Have done a drunken slaughter, and defac'd
The precious image of our dear Redeemer,
You straight are on your knees for pardon, pardon;
And I, unjustly too,[25] must grant it you.
But for my brother not a man would speak,
Nor I, ungracious, speak unto myself
For him, poor soul. — The proudest of you all
Have been beholding[26] to him in his life,
Yet none of you would once beg[27] for his life. —
O God! I fear, thy justice will take hold
On me, and you, and mine, and yours, for this. —
Come, Hastings, help me to my closet. Ah, poor Clarence!

[*Exeunt King, Queen*, Hastings, Rivers, Dorset, *and* Grey.

Glo. This is the fruit of rashness. — Mark'd you not,
How that the guilty kindred of the queen
Look'd pale, when they did hear of Clarence' death?
O! they did urge it still unto the king:
God will revenge it. Come, lords; will you go,[28]
To comfort Edward with our company?

Buck. We wait upon your grace. [*Exeunt.*

SCENE II.

London.

Enter the Duchess of York, *with a Son and Daughter of* Clarence.

Son. Good grandam, tell us, is our father dead?

Duch. No, boy.

Daugh. Why do you weep so oft?[1] and beat your breast;
And cry — „O Clarence, my unhappy son!"

Son. Why do you look on us, and shake your head,
And call us orphans, wretches, cast-aways,
If that our noble father were alive?

---

24) *carter* ist = Lenker des Wagens, der Kutscher, nicht gerade = Kärrner, an dieser Stelle.

25) ich muss Euch diesen Pardon selbst dann gewähren, wenn ich Unrecht daran thue.

26) *beholding* ist das Sh.'sche Wort, das die meisten Hgg. hier wie überall stillschweigend in *beholden* umändern.

27) Die Qs. *plead* für *beg*.

28) Die Qs. haben *But come, let 's in* und lassen Buckingham's Antwort weg.

1) Die Qs. *Why do you wring your hands?*

Duch. My pretty cousins,[2] you mistake me both;
I do lament the sickness of the king,
As loath to lose him, not your father's death.
It were lost sorrow to wail one[3] that 's lost.

Son. Then you conclude, my grandam, he is dead?
The king mine uncle is to blame for it:
God will revenge it; whom I will importune[4]
With earnest prayers all to that effect.

Daugh. And so will I.

Duch. Peace, children, peace! the king doth love you well:
Incapable[5] and shallow innocents,
You cannot guess who caus'd your father's death.

Son. Grandam, we can; for my good uncle Gloster
Told me, the king, provok'd to it by the queen,
Devis'd impeachments to imprison him:
And when my uncle told me so, he wept,
And pitied me,[6] and kindly kiss'd my cheek;
Bade me rely on him as on my father,
And he would love me dearly as a child.

Duch. Ah! that deceit should steal such gentle shape,
And with a virtuous visor hide deep vice![7]
He is my son, ay, and therein my shame,
Yet from my dugs he drew not this deceit.

Son. Think you, my uncle did dissemble, grandam?

Duch. Ay, boy.

Son. I cannot think it. Hark! what noise is this!

Enter Queen Elizabeth, *distractedly;*[8] Rivers *and* Dorset, *following her.*

Q. Eliz. Ah! who shall hinder me to wail and weep,
To chide my fortune, and torment myself?
I 'll join with black despair against my soul,
And to myself become an enemy.

Duch. What means this scene of rude impatience?

Q. Eliz. To make an act of tragic violence: —
Edward, my lord, thy son, our king, is dead! —

---

2) *cousin* gebraucht die ältere Zeit von jedem Verwandtschaftsgrade, der entfernter ist als das geschwisterliche und kindliche Verhältniss; hier ist es = Enkel. — Für *both* haben die Qs. *much.*

3) Die Qs. *lost labour to weep for one.*

4) *to importune* betont Sh. auf der zweiten Sylbe.

5) *incapable* = unempfänglich für Etwas, unfähig Etwas zu verstehen; hier in Bezug auf die Ermordung Clarence's.

6) Die Qs. haben *And hugg'd me in his arms,* und in der vorigen Zeile *he* für *my uncle.*

7) *deep guile* in den Qs.

8) Die Fol. hat die Bühnenweisung: *Enter the Queen with her hair about her ears.*

Why grow the branches, when the root is gone? [9]
Why wither not the leaves, that want their sap? —
If you will live, lament; if die, be brief;
That our swift-winged souls may catch the king's;
Or, like obedient subjects, follow him
To his new kingdom of ne'er changing night. [10]

Duch. Ah! so much interest have I in thy sorrow,
As I had title in thy noble husband.
I have bewept a worthy husband's death,
And liv'd with looking on his images; [11]
But now, two mirrors of his princely semblance
Are crack'd in pieces by malignant death,
And I for comfort have but one false glass,
That grieves me when I see my shame in him. [12]
Thou art a widow: yet thou art a mother,
And hast the comfort of thy children left: [13]
But death hath snatch'd my husband from mine arms,
And pluck'd two crutches from my feeble hands,
Clarence and Edward O! what cause have I,
(Thine being but a moiety of my moan) [14]
To over-go thy woes, and drown thy cries!

Som. Ah, aunt! you wept not for our father's death;
How can we aid you with our kindred tears?

Daugh. Our fatherless distress was left unmoan'd; [15]
Your widow-dolour likewise be unwept.

Q. Eliz. Give me no help in lamentation;
I am not barren to bring forth complaints.
All springs reduce their currents to mine eyes,
That I, being govern'd by the watery moon, [16]
May send forth plenteous tears to drown the world!
Ah, for my husband, for my dear lord Edward!

Chil. Ah, for our father, for our dear lord Clarence!

---

9) Die Qs. *wither'd* für *gone*, und in der nächsten Zeile *the sap being gone* für *that want their sap* der Fol.

10) *kingdom of perpetual rest* in den Qs.

11) York's nachgelassene Söhne waren seine Portraits oder Spiegelbilder, von deren Anblick die Wittwe lebte. — Die Qs. *by looking.*

12) Vgl. A. 1, Sc. 3, Anm. 51.

13) Die Qs. haben *left thee* und in dem folgenden Verse *my children* für *my husband.*

14) Die Qs. haben *grief* für *moan,* und in der nächsten Zeile *plaints* für *woes.*

15) Niemand beklagte unsern Jammer, als wir unsern Vater verloren.

16) Wie der Mond die Fluth im Meere bewirkt, so kann er auch die Königin, in deren Augen alle Quellen entspringen, eine volle Fluth von Thränen ausströmen lassen. — Zwei Zeilen vorher haben die Qs. *laments* für *complaints.* — Wegen seines Einflusses auf das Wasser heisst der Mond auch in Winter's Tale (A. 1, Sc. 1) *the watery star.*

Duch. Alas, for both! both mine, Edward and Clarence.
Q. Eliz. What stay had I but Edward? and he 's gone.
Chil. What stay had we but Clarence? and he 's gone.
Duch. What stays had I but they? and they are gone.
Q. Eliz. Was never widow had so dear a loss.
Chil. Were never orphans had so dear a loss.
Duch. Was never mother had so dear a loss.
Alas! I am the mother of these griefs: [17]
Their woes are parcell'd, mine are general.
She for an Edward weeps, and so do I;
I for a Clarence weep, so doth not she:
These babes for Clarence weep, and so do I;
I for an Edward weep, so do not they: — [18]
Alas! you three on me, threefold distress'd,
Pour all your tears, I am your sorrow's nurse,
And I will pamper it with lamentation. [19]
Dor. Comfort, dear mother: God is much displeas'd,
That you take with unthankfulness his doing.
In common wordly things 't is call'd ungrateful,
With dull unwillingness to repay a debt,
Which with a bounteous hand was kindly lent;
Much more to be thus opposite with heaven, [20]
For it [21] requires the royal debt it lent you.
Riv. Madam, bethink you, like a careful mother,
Of the young prince your son: send straight for him,
Let him be crown'd; in him your comfort lives.
Drown desperate sorrow in dead Edward's grave,
And plant your joys in living Edward's throne.

Enter Gloster, Buckingham, Stanley, Hastings, Ratcliff, *and Others.*

Glo. Sister, [22] have comfort: all of us have cause
To wail the dimming of our shining star;
But none can cure their harms [23] by wailing them. —
Madam, my mother, I do cry you mercy;
I did not see your grace. — Humbly on my knee
I crave your blessing.

---

17) *these moans* in den Qs. — Diese vereinzelten Schmerzen der Andern haben in mir ihren Vereinigungspunkt, wie Kinder in der Mutter.

18) Diese beiden Zeilen, welche richtig in Q. A. stehen, zieht die Fol. durch ein Versehen in eine zusammen: *These babes for Clarence weep, so do not they.*

19) *lamentations* in den Qs. — Die folgenden zwölf Verse finden sich nur in der Fol.

20) *to be opposite with* = mit Jemandem hadern, gegen ihn widerspenstig sein. So construirt Sh. auch in Twelfth-Night (A. 2, Sc. 5) *be opposite with a kinsman.*

21) *for* = *because.* — *it* geht auf *heaven*, wo Sh. gewöhnlich *he* anwendet.

22) Die Qs. *Madam* für *Sister.*

23) So die Qs. Die Fol. *But none can help our harms.*

Duch. God bless thee, and put meekness in thy breast, [24]
Love, charity, obedience, and true duty.

Glo. Amen; [*Aside.*] and make me die a good old man! —
That is the butt-end of a mother's blessing;
I marvel, that her grace did leave it out.

Buck. You cloudy princes, and heart-sorrowing peers,
That bear this heavy mutual [25] load of moan,
Now cheer each other in each other's love:
Though we have spent our harvest of this king,
We are to reap the harvest of his son.
The broken rancour of your high-swoln hearts,
But lately splinter'd, knit, and join'd together,
Must gently be preserv'd, cherish'd, and kept: [26]
Me seemeth good, that, with some little train,
Forthwith from Ludlow the young prince be fet [27]
Hither to London, to be crown'd our king. [28]

Riv. Why with some little train, my lord of Buckingham?

Buck. Marry, my lord, lest, by a multitude, [29]
The new-heal'd wound of malice should break out;
Which would be so much the more dangerous,
By how much the estate is green, and yet ungovern'd: [30]
Where every horse bears his commanding rein, [31]
And may direct his course as please himself,
As well the fear of harm, as harm apparent,
In my opinion, ought to be prevented.

Glo. I hope the king made peace with all of us;
And the compact is firm and true in me.

---

[24]) *in thy mind* in den Qs.

[25]) *mutual* = im Verein empfunden, das, woran Alle Theil haben. — Die Qs. stellen *heavy* und *mutual* um.

[26]) Der Zwischensatz hat, wie an manchen andern Stellen bei Sh., auch hier das eigentliche Subject verwischt, so dass construirt wird, als ob nicht *the broken rancour*, sondern *hearts, but lately splinter'd, knit etc.* Subject zu *must gently be preserv'd etc.* sei. — Knight, der mit der Fol. *hates* für das *hearts* der Qs. liest, fasst *the broken rancour etc.* in dem Sinne von *the breaking up of their hates* durchweg als Subject. — Die meisten Qs. haben *splinted*, Q. A. und die Fol. *splinter'd.*

[27]) *Ludlow Castle* an der Gränze von Wales war die Residenz des jungen Prinzen bei Lebzeiten seines Vaters. — *fet*, die ältere Participialform, in der Fol., *fetch'd* in den Qs.

[28]) Die folgenden achtzehn Zeilen fehlen in den Qs.

[29]) *by a multitude* elliptisch für *the young prince being fet by a multitude*, im Gegensatz zu *with a little train.*

[30]) wo die Ordnung der Dinge noch nicht gereift und zu fester Lenkung gediehen ist.

[31]) Wo jedes Pferd am Wagen des Staates seinen Zügel selbst in seiner Gewalt hat und laufen kann, wohin es will.

Riv. And so in me; and so, I think, in all:
Yet, since it is but green, it should be put
To no apparent likelihood of breach,
Which, haply, by much company might be urg'd:
Therefore, I say with noble Buckingham,
That it is meet so few should fetch the prince.

Hast. And so say I.

Glo. Then be it so; and go we to determine
Who they shall be that straight shall post to Ludlow. [32]
Madam, — and you my sister, [33] — will you go
To give your censures [34] in this business?

[*Exeunt all but* Buckingham *and* Gloster.

Buck. My lord, whoever journeys to the prince,
For God's sake, let not us two stay at home:
For by the way I 'll sort occasion,
As index to the story [35] we late talk'd of,
To part the queen's proud kindred from the prince.

Glo. My other self, my counsel's consistory, [36]
My oracle, my prophet! — My dear cousin,
I, as a child, will go by thy direction.
Towards Ludlow then, for we 'll not stay behind. [*Exeunt.*

SCENE III.

The Same. A Street.

Enter Two Citizens, meeting.

1. Cit. Good morrow, neighbour: [1] whither away so fast?

2. Cit. I promise you, I scarcely know myself.
Hear you the news abroad?

1. Cit. Yes; that the king is dead.

---

32) Die Fol. hat hier und in der letzten Zeile dieser Scene *London* für *Ludlow*.

33) Nach der Fol. redet Richard zuerst seine Mutter und dann die Königin an; nach den Qs., die *my mother* für *my sister* lesen, umgekehrt.

34) *censure* = Urtheil, Meinung. — Die Qs. fügen *weighty* vor *business* ein und lassen dann beide Fürstinnen antworten: *With all our hearts.*

35) unterwegs will ich schon eine Gelegenheit ausfindig machen, wie eine Anbahnung des neulich besprochenen Plans, um die Verwandten der Königin zu trennen von dem jungen Prinzen. — *occasion* ist mit *to part* zu verbinden. — *index*, eigentlich = die dem Buch vorangedruckte kurze Inhaltsanzeige, aus der sich das, was später kommt, schon entnehmen lässt. So in Othello (A. 2, Sc. 1) *an index and obscure prologue to the history of lust and foul thoughts.*

36) Buckingham dient dem Gloster statt einer ganzen Reichsversammlung. — In dem Gedicht The Ghost of Richard III. sagt Richard: *My working head, my counsel's consistory || Debates how I might reign, the princes living.*

1) Die Qs. *Neighbour, well met.*

2. Cit. Ill news, by 'r lady; seldom comes the better: [2]
I fear, I fear, 't will prove a giddy [3] world.

Enter another Citizen.

3. Cit. Neighbours, God speed!
1. Cit. Give you good morrow, Sir. [4]
3. Cit. Doth the news hold of good king Edward's death?
2. Cit. Ay, Sir, it is too true; God help, the while!
3. Cit. Then, masters, look to see a troublous world.
1. Cit. No, no; by God's good grace, his son shall reign.
3. Cit. Woe to that land that 's govern'd by a child! [5]
2. Cit. In him there is a hope of government;
That, in his nonage, council under him,
And, in his full and ripen'd years, himself,
No doubt, shall then, and till then, govern well. [6]
1. Cit. So stood the state, when Henry the Sixth
Was crown'd in Paris but at nine months old.
3. Cit. Stood the state so? no, no, good friends, God wot;
For then this land was famously enrich'd
With politic grave counsel: then the king
Had virtuous uncles to protect his grace.
1. Cit. Why, so hath this, both by his father and mother.
3. Cit. Better it were, they all came by his father,
Or by his father, there were none at all; [7]
For emulation, who shall now be nearest, [8]
Will touch us all too near, if God prevent not.
O! full of danger is the duke of Gloster;
And the queen's sons and brothers haught and proud: [9]
And were they to be rul'd, and not to rule,
This sickly land might solace as before.

---

2) Eine sprichwörtlich gebrauchte Phrase; = selten bringt die Zukunft Besseres als die Gegenwart zeigt. Manche Hgg. lesen willkührlich *a better.*

3) Für *giddy* der Fol. hat Q. A. *troublous,* die andern Qs. *troublesome.*

4) Statt dieser beiden Reden haben die Qs. nur: *3. Cit. Good morrow, neighbours.*

5) Steevens citirt dazu einen Spruch aus dem Pred. Salomonis: *Woe to thee, O land, when thy king is a child.*

6) Wenn der junge Prinz Eduard König ist, so darf man seine Hoffnung auf die Regierung setzen, die während seiner Minderjährigkeit unter ihm zu Rathe sitzt, und, wenn er zu reifen Jahren gelangt ist, auf ihn selbst, der dann auf eigne Hand, und bis dahin, durch die Regentschaft, regieren wird.

7) Es wäre besser, wenn er entweder nur Oheime von väterlicher Seite oder gar keine von der Seite hätte.

8) Die Qs. setzen *now* zu *emulation.* — *emulation* ist die Rivalität zwischen den Verwandten der Königin und Gloster.

9) scil. *are haught and proud.* — *haught* = übermüthig. Die Qs. *And the queen's kindred haughty and proud.*

1. Cit. Come, come; we fear the worst: all will be well.
3. Cit. When clouds are seen, wise men put on their cloaks;
When great leaves [10] fall, then winter is at hand:
When the sun sets, who doth not look for night?
Untimely storms make men expect a dearth.
All may be well; but, if God sort it so,
'T is more than we deserve, or I expect.
2. Cit. Truly, the hearts of men are full of fear:
You cannot reason [11] almost with a man
That looks not heavily and full of dread.
3. Cit. Before the days of change, still is it so.
By a divine instinct, men's minds mistrust
Ensuing danger; [12] as by proof we see
The water swell before a boisterous storm.
But leave it all to God. Whither away?
2. Cit. Marry, we were sent for to the justices.
3. Cit. And so was I: I 'll bear you company. [*Exeunt.*

SCENE IV.

London. A Room in the Palace.

Enter the Archbishop of York, *the young Duke of* York, *Queen* Elizabeth, *and the Duchess of* York.

Arch. Last night, I heard, they lay at Stony-Stratford,
And at Northampton they do rest to-night: [1]
To-morrow, or next day, they will be here.
Duch. I long with all my heart to see the prince.
I hope, he is much grown since last I saw him.

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[10]) *great leaves* = das Laub in Masse.

[11]) *to reason* = sich unterhalten mit Jemandem, eigentlich = ein bestimmtes Thema im Gespräch verhandeln. So in Merchant of Venice (A. 2, Sc. 8) *I reason'd with a Frenchman yesterday.*

[12]) Vermöge eines göttlichen Instincts haben die Gemüther der Menschen eine bange Ahnung vor der bald nachfolgenden Gefahr. — *Ensuing* in den Qs., *Pursuing* in der Fol. — *instinct* betont Sh. auf der zweiten Sylbe. — Der Gedanke dieses Satzes ist aus Holinshed entlehnt: *yet began there some manner of muttering among the people, as though all should not be well, though they neither wist what they feared, nor wherefore: were it, that before such great things, men's hearts of a secret instinct of nature misgive them; as the sea without wind swelleth of himself sometime before a tempest, etc. etc.*

[1]) So lauten diese beiden Verse in der Fol. in Uebereinstimmung mit der Erzählung der Chronisten, dass Gloster den jungen Prinzen in Stony-Stratford überfallen und nach Northampton zurückgeschleppt habe. — Die Lesart der Qs. ist: *Last night, I hear, they lay at Northampton;* || *At Stony-Stratford will they be to-night* und wird von Malone adoptirt, weil Stratford näher als Northampton bei London liegt und der Erzbischof von dem beabsichtigten Gewaltstreich Richard's noch nichts wissen kann.

Q. Eliz. But I hear, no: they say, my son of York
Hath almost overta'en him in his growth.

York. Ay, mother, but I would not have it so.

Duch. Why, my young cousin,[2] it is good to grow.

York. Grandam, one night, as we did sit at supper,
My uncle Rivers talk'd how I did grow
More than my brother; „Ay," quoth my uncle Gloster,
„Small herbs have grace, great weeds do grow apace:"
And since, methinks, I would not grow so fast,
Because sweet flowers are slow, and weeds make haste.

Duch. 'Good faith, 'good faith, the saying did not hold
In him that did object the same to thee:
He was the wretched'st thing when he was young,
So long a growing, and so leisurely,[3]
That, if his rule were true, he should be gracious.[4]

Arch. And so, no doubt, he is, my gracious Madam.

Duch. I hope, he is; but yet let mothers doubt.

York. Now, by my troth, if I had been remember'd,[5]
I could have given my uncle's grace a flout,
To touch his growth nearer than he touch'd mine.[6]

Duch. How, my young York? I pr'ythee, let me hear it.

York. Marry, they say, my uncle grew so fast,
That he could gnaw a crust at two hours old:[7]
'T was full two years ere I could get a tooth.
Grandam, this would have been a biting jest.

Duch. I pr'ythee, pretty York, who told thee this?

York. Grandam, his nurse.

Duch. His nurse! why, she was dead ere thou wast born.

York. If 't were not she, I cannot tell who told me.

Q. Eliz. A parlous[8] boy. Go to, you are too shrewd.

Arch. Good Madam, be not angry with the child.

Q. Eliz. Pitchers have ears.[9]

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2) Vgl. A. 2, Sc. 2, Anm. 2.

3) es dauerte so lange mit seinem Wachsthum und er nahm sich so viel Zeit dabei.

4) *gracious* bezieht sich auf das erwähnte Sprichwort *small herbs have grace.* — Ebenso weiterhin doppelsinnig *my uncle's grace.* — Die folgende Zeile theilt die Fol. irrthümlich dem jungen Herzog von York zu.

5) wenn ich daran gedacht hätte, wenn es mir eingefallen wäre.

6) In den Qs. *That should have nearer touch'd his growth than he did mine.*

7) So hatte in K. Henry VI. Third Part (A. 5, Sc. 6) der König zu Gloster gesagt: *Teeth hadst thou in thy head, when thou wast born.*

8) *parlous*, entstellt aus *perilous*, wie die Qs. lesen, gebraucht Sh. öfter halb scherzhaft von Leuten, vor denen man auf seiner Hut sein muss, weil sie zu schlau oder zu satirisch sind.

9) Das alte Sprichwort, das auch in Taming of the Shrew (A. 4, Sc. 4) vorkommt und vollständig lautet: *Small pitches have great ears*, ist = die Wände haben Ohren.

Enter a Messenger. [10]

Arch. Here comes a messenger: what news?
Mess. Such news, my lord, as grieves me to report. [11]
Q. Eliz. How doth the prince?
Mess. Well, Madam, and in health
Duch. What is thy news?
Mess. Lord Rivers and lord Grey are sent to Pomfret,
And with them Sir Thomas Vaughan, prisoners.
Duch. Who hath committed them?
Mess. The mighty dukes,
Gloster and Buckingham.
Arch. For what offence?
Mess. The sum of all I can, I have disclos'd:
Why, or for what, the nobles were committed,
Is all unknown to me, my gracious lord. [12]
Q. Eliz. Ah me! I see the ruin of my house.
The tiger now hath seiz'd the gentle hind;
Insulting tyranny begins to jet
Upon the innocent and awless throne: [13] —
Welcome, destruction, blood, and massacre!
I see, as in a map, the end of all.
Duch. Accursed and unquiet wrangling days,
How many of you have mine eyes beheld!
My husband lost his life to get the crown,
And often up and down my sons were tost,
For me to joy, and weep, their gain and loss: [14]
And being seated, and domestic broils
Clean over-blown, themselves, the conquerors,
Make war upon themselves; brother to brother, [15]
Blood to blood, self against self: — O! preposterous

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10) In den Qs. *Enter Dorset* und demgemäss sagt der Erzbischof, den die Qs. als Cardinal bezeichnen: *Here comes your son, Lord Marquess Dorset. — What news, Lord Marquess?*

11) Die Qs. *to unfold.*

12) So die Fol. — Die Hgg., welche mit den Qs. *my gracious lady* lesen, theilen die vorhergehende Frage, welche alle alten Ausgaben dem Erzbischof in den Mund legen, der Königin zu.

13) Eine übermüthige Gewaltherrschaft vergreift sich an dem Throne eines unschuldigen Kindes, das man nicht respektirt. — *to jet* erklärt Dyce richtig mit *boldly to encroach upon* und citirt dazu aus dem alten Drama Sir Thomas More: *It is hard when Englishmen's patience must be thus jetted on by strangers.* — Die Fol. hat *jut.* — Für *awless* lesen die Qs. *lawless*, und in der folgenden Zeile *death* für *blood.*

14) *to joy their gain* = sich über ihren Sieg freuen; *to weep their loss* = ihre Niederlage beweinen.

15) Die Qs. lassen *brother to brother* aus und lesen dann *blood against blood.*

And frantic outrage,[16] end thy damned spleen,
Or let me die, to look on death[17] no more.
Q. Eliz. Come, come, my boy; we will to sanctuary.[18] —
Madam, farewell.
Duch. Stay, I will go with you.
Q. Eliz. You have no cause.
Arch. My gracious lady, go, [*To the Queen.*
And thither bear your treasure and your goods.
For my part, I 'll resign unto your grace
The seal I keep: and so betide to me,
As well I tender you, and all of yours.
Go; I 'll conduct you to the sanctuary. [*Exeunt.*

ACT III.

SCENE I.

London. A Street.

The Trumpets sound. Enter the Prince of WALES, GLOSTER, BUCKINGHAM, *Cardinal* BOURCHIER, *and Others.*

Buck. Welcome, sweet prince, to London, to your chamber.[1]
Glo. Welcome, dear cousin, my thoughts' sovereign:
The weary way hath made you melancholy.
Prince. No, uncle; but our crosses on the way[2]
Have made it tedious, wearisome, and heavy:
I want more uncles here to welcome me.
Glo. Sweet prince, the untainted virtue of your years
Hath not yet div'd into the world's deceit:
No more can you distinguish of a man
Than of his outward show; which, God he knows,
Seldom or never jumpeth[3] with the heart.
Those uncles which you want were dangerous;

---

16) So Qs. und Fol. — Malone setzte willkührlich *courage* für *outrage*.

17) *death* in den Qs. bezieht sich auf die Todesfälle, welche die Herzogin in ihrem Hause hat erleben müssen und noch weiter fürchtet erleben zu müssen. — Die Fol. hat *earth* für *death*.

18) Die Königin will in eine heilige Freistatt, weil sie ihr Leben und das ihres jüngern Sohnes von Gloster's Gewaltthaten gefährdet glaubt.

1) *Camera Regis* war die offizielle Bezeichnung Londons als Residenz des Königs. Daher in Dekker's Entertainment etc.: *His majesty's triumphant passage from the Tower through his honourable city and chamber of London.*

2) Die Widerwärtigkeiten, die ich unterwegs zu bestehen hatte.

3) *to jump* = übereinstimmen, zusammenstossen.

Your grace attended to their sugar'd words,
But look'd not on the poison of their hearts:
God keep you from them, and from such false friends!

Prince. God keep me from false friends! but they were none.

Glo. My lord, the mayor of London comes to greet you.

Enter the Lord Mayor, and his Train.

May. God bless your grace with health and happy days!

Prince. I thank you, good my lord; and thank you all. —
[*Exeunt Mayor, &c.* [4]
I thought my mother and my brother York
Would long ere this have met us on the way:
Fie! what a slug is Hastings, that he comes not
To tell us whether they will come or no.

Enter HASTINGS.

Buck. And in good time here comes the sweating lord.

Prince. Welcome, my lord. What! will our mother come?

Hast. On what occasion, God he knows, not I,
The queen your mother, and your brother York,
Have taken sanctuary: The tender prince
Would fain have come with me to meet your grace,
But by his mother was perforce withheld.

Buck. Fie! what an indirect and peevish course [5]
Is this of hers. — Lord cardinal, will your grace
Persuade the queen to send the duke of York
Unto his princely brother presently?
If she deny, lord Hastings, go with him,
And from her jealous arms pluck him perforce.

Card. My lord of Buckingham, if my weak oratory
Can from his mother win the duke of York,
Anon expect him here: but if she be obdurate
To mild entreaties, God in heaven [6] forbid
We should infringe the holy privilege
Of blessed sanctuary! not for all this land,
Would I be guilty of so great a sin. [7]

Buck. You are too senseless-obstinate, my lord,
Too ceremonious and traditional: [8]

---

4) Der Weggang des Lord Mayor und seines Gefolges ist weder in Qs. noch in Fol. verzeichnet und von den spätern Hggn. vielleicht zu früh hier gesetzt.

5) welch ein unaufrichtiges und verkehrtes Verfahren ist das von ihr.

6) *in heaven* fehlt in der Fol. und in den spätern Qs.

7) *so deep a sin* in den beiden ersten Qs.

8) *ceremonious* = ergeben äusseren Formen, die durch das Herkommen geheiligt sind. — *traditional* = an dem Herkommen haftend. — Buckingham wirft dem Cardinal

Weigh it but with the grossness of this age,
You break not sanctuary in seizing him.
The benefit thereof is always granted
To those whose dealings have deserv'd the place, [9]
And those who have the wit to claim the place:
This prince hath neither claim'd it, nor deserv'd it;
And therefore, in mine opinion, cannot have it:
Then, taking him from thence that is not there,
You break no privilege nor charter there.
Oft have I heard of sanctuary men,
But sanctuary children, ne'er till now. [10]

Card. My lord, you shall o'er-rule my mind for once. —
Come on, lord Hastings, will you go with me?

Hast. I go, my lord.

Prince. Good lords, make all the speedy haste you may. —
[*Exeunt Cardinal and* Hastings.

Say, uncle Gloster, if our brother come,
Where shall we sojourn till our coronation?

Glo. Where it seems best [11] unto your royal self.
If I may counsel you, some day or two
Your highness shall repose you at the Tower:
Then, where you please, and shall be thought [12] most fit
For your best health and recreation.

Prince. I do not like the Tower, of any place. —
Did Julius Cæsar build that place, my lord?

Buck. He did, my gracious lord, begin that place,
Which, since, succeeding ages have re-edified. [13]

Prince. Is it upon record, or else reported
Successively from age to age, he built it?

Buck. Upon record, my gracious lord.

---

vor, dass er zu engherzig an dem antiquirten Freistattrechte festhalte, das vielmehr mit dem praktisch handgreiflichen, weniger zartfühlenden Mafsstabe der Gegenwart gemessen werden muss. — Für *grossness of this age* wollte Warburton *greenness of his age* scil. *the young duke of York's* lesen.

9) Diejenigen, deren Thun einen Anspruch auf eine solche Freistatt in kirchlich geweihten Mauern erworben hat.

10) Sh. fand dieses Argument in seinen Chronisten, die es aus More's Life of K. Edward the Fifth hatten: *And verily, I have heard of sanctuary men, but I never heard erst of sanctuary children.*

11) So die frühern Qs. — Die spätern Qs. und die Fol. *it think'st best*, was vielleicht *it thinks best* zu lesen wäre.

12) scil. *and where it shall be thought most fit*: alsdann mögt Ihr wohnen, wo es Euch beliebt und wo es am zuträglichsten erscheinen mag für Eure Gesundheit.

13) d. h. wieder aufgebaut, wenn es in Verfall gerathen war. — Diese Rede ertheilen viele Hgg. willkührlich und abweichend von Qs. und Fol. dem Gloster zu.

Prince. But say, my lord, it were not register'd,
Methinks, the truth should live from age to age,
As 't were, [14] retail'd to all posterity,
Even to the general all-ending day.

Glo. So wise so young, they say, do never live long. [*Aside.*

Prince. What say you, uncle?

Glo. I say, without characters, [16] fame lives long.
Thus, like the formal Vice, Iniquity, [*Aside.*
I moralize two meanings in one word.

Prince. That Julius Cæsar was a famous man:
With what his valour did enrich his wit,
His wit set down to make his valour live: [17]
Death makes no conquest of this conqueror,
For now he lives in fame, though not in life. —
I 'll tell you what, my cousin Buckingham.

Buck. What, my gracious lord?

Prince. An if I live until I be a man,
I 'll win our ancient right in France again,
Or die a soldier, as I liv'd a king.

Glo. Short summers lightly have a forward spring. [18] [*Aside.*

Enter York, Hastings, *and the Cardinal.*

Buck. Now, in good time, here comes the duke of York.

Prince. Richard of York! how fares our noble brother? [19]

---

14) *as 't were* = gleichsam. Die Wahrheit sollte, auch wenn sie nicht, wie in diesem Falle, mit der Erbauung des Tower, aufgezeichnet wäre, von Jahrhundert zu Jahrhundert fortleben, gleichsam wie eine Waare verkauft und abgelassen an die Nachkommen, bis zu dem jüngsten Tage. — *all-ending* ist nur in Q. A., die andern Qs. und Fol. lassen *all* aus.

15) Ein sprichwörtlicher Reimspruch.

16) *character* betont Sh. selten als Substantiv, häufiger als Verbum auf der zweiten Sylbe: das Gerücht oder der Ruhm lebt lange fort, auch ohne schriftlich verzeichnet zu sein. — Gloster hatte seinem vorhergehenden Spruche, von dem der Prinz nur den Schluss gehört hatte, jetzt einen andern mit Beibehaltung der letzten Worte *(live long)* untergeschoben, und er vergleicht sein Verfahren mit demjenigen der herkömmlichen lustigen Person des ältern Englischen Theaters, welche in ähnlicher Weise doppelsinnige lehrreiche Nutzanwendungen mit Wortspielen macht. — Diese komische Figur heisst im Allgemeinen *Vice,* wird aber näher bestimmt mit dem speziellen Namen *Iniquity,* den sie in manchen Stücken führt. — *formal* = herkömmlich, gültig. — *to moralize* ist eine Hindeutung auf die *Morals,* wie diese älteren Dramen hiessen, in denen *Vice* oder *Iniquity* auftrat.

17) Anspielung auf die zugleich kriegerische und schriftstellerische Thätigkeit Julius Cäsar's, der durch seine Feder dafür gesorgt hat, dass seine tapferen Thaten nie in Vergessenheit gerathen. — In der nächsten Zeile hat nur Q. A. *this conqueror,* die andern alten Ausgg. *his conqueror.*

18) Sprichwörtlich: auf einen zu früh eintretenden Frühling folgt leicht ein kurzer Sommer.

19) *noble brother* redet ihn der Prinz halb scherzhaft an wegen des Standesunterschiedes, der die Brüder jetzt trennt, wie denn der junge York seinen Bruder dafür *my dread lord* nennt. — Die Qs. haben *loving brother,* dagegen die Fol. irrthümlich *my dear lord* für *my dread lord.*

York. Well, my dread lord; so must I call you now.
Prince. Ay, brother, to our grief, as it is yours.
Too late [20] he died, that might have kept that title,
Which by his death hath lost much majesty.
Glo. How fares our cousin, noble lord of York?
York. I thank you, gentle uncle. O! my lord,
You said, that idle weeds are fast in growth: [21]
The prince my brother hath outgrown me far.
Glo. He hath, my lord.
York. And therefore is he idle?
Glo. O! my fair cousin, I must not say so.
York. Then he is more beholding to you, than I.
Glo. He may command me as my sovereign,
But you have power in me as in a kinsman.
York. I pray you, uncle, give me this dagger.
Glo. My dagger, little cousin? with all my heart.
Prince. A beggar, brother?
York. Of my kind uncle, that I know will give;
And being but a toy, which is no grief to give. [22]
Glo. A greater gift than that I 'll give my cousin.
York. A greater gift? O! that 's the sword to it.
Glo. Ay, gentle cousin, were it light enough.
York. O! then, I see, you 'll part but with light gifts:
In weightier things you 'll say a beggar, nay.
Glo. It is too weighty for your grace to wear.
York. I weigh it lightly, [23] were it heavier.
Glo. What! would you have my weapon, little lord?
York. I would, that I might thank you as you call me.
Glo. How?
York. Little.
Prince. My lord of York will still be cross in talk. —
Uncle, your grace knows how to bear with him.
York. You mean, to bear me, not to bear with me. [24]
Uncle, my brother mocks both you and me.
Because that I am little, like an ape,
He thinks that you should bear me on your shoulders. [25]

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[20]) *late* = kürzlich, das jetzige *lately*.

[21]) Vgl. A. 2, Sc. 4. *Ay, quoth my uncle Gloster,* || *Small herbs have grace, great weeds do grow apace.* — *idle* = nichtsnutzig.

[22]) Da ein Dolch nur eine Kleinigkeit, ein werthloser Tand ist, so kann man ihn ohne Kummer, mit leichtem Herzen, verschenken.

[23]) Wie vorher *light* zuerst = leicht von Gewicht, dann = geringfügig, gebraucht wird, so wiederholt sich derselbe Doppelsinn in dem adverbialen *lightly*.

[24]) So in As you like it (A. 2, Sc. 4) *I had rather bear with you than bear you.*

[25]) Eine Anspielung auf Gloster's Höcker, auf dem der kleine York sitzen könnte, wie der Affe auf dem Höcker des Kamels.

Buck. With what a sharp-provided wit he reasons:
To mitigate the scorn he gives his uncle,
He prettily and aptly taunts himself.
So cunning, and so young, is wonderful.

Glo. My lord, will 't please you pass along?
Myself, and my good cousin Buckingham,
Will to your mother, to entreat of her
To meet you at the Tower, and welcome you.

York. What! will you go unto the Tower, my lord?

Prince. My lord protector needs [26] will have it so.

York. I shall not sleep in quiet at the Tower.

Glo. Why, what should you fear?

York. Marry, my uncle Clarence's angry ghost:
My grandam told me, he was murder'd there.

Prince. I fear no uncles dead.

Glo. Nor none that live, I hope.

Prince. An if they live, I hope, I need not fear.
But come, my lord; and, with a heavy heart,
Thinking on them, go I unto the Tower.

[*A sennet. Exeunt Prince,* York, Hast., *Card., and Attendants.* [27]

Buck. Think you, my lord, this little prating York
Was not incensed [28] by his subtle mother
To taunt and scorn you thus opprobriously?

Glo. No doubt, no doubt. O! 't is a parlous boy;
Bold, quick, ingenious, forward, capable: [29]
He 's all the mother's, from the top to toe.

Buck. Well, let them rest. — Come hither, Catesby; thou art sworn
As deeply [30] to effect what we intend,
As closely to conceal what we impart.
Thou know'st our reasons urg'd upon the way: [31] —
What think'st thou? is it not an easy matter
To make William lord Hastings of our mind,
For the instalment of this noble duke
In the seat royal of this famous isle?

Cate. He for his father's [32] sake so loves the prince,
That he will not be won to aught against him.

---

26) *needs* ist nur in Q. A.

27) Vielleicht gehört zu den Abgehenden auch der Lord Mayor mit seinem Gefolge. — Vgl. Anm. 4 dieser Scene.

28) *to incense* = reizen gegen Jemanden, anstacheln.

29) *capable* = von leichter Auffassungskraft, fähig.

30) *as deeply* ist mit *sworn* zu verbinden, nicht mit *to effect*. So in Hamlet (A. 3, Sc. 2) *'t is deeply sworn.*

31) Die Unterhaltung, die wir auf unserer Reise nach London gepflogen haben über die Mittel zu Gloster's Thronbesteigung.

32) *his father* ist der Vater des jungen Prinzen, König Eduard IV.

Buck. What think'st thou then of Stanley? will not he?
Cate. He will do all in all as Hastings doth.
Buck. Well then, no more but this. Go, gentle Catesby,
And, as it were far off, sound thou lord Hastings,
How he doth stand affected to our purpose; [33]
And summon him to-morrow to the Tower,
To sit about the coronation.
If thou dost find him tractable to us, [34]
Encourage him, and tell him all our reasons:
If he be leaden, icy, cold, unwilling,
Be thou so too, and so break off the talk,
And give us notice of his inclination;
For we to-morrow hold divided councils, [35]
Wherein thyself shalt highly be employ'd.
Glo. Commend me to lord William: tell him, Catesby,
His ancient knot of dangerous adversaries
To-morrow are let blood at Pomfret-castle;
And bid my lord, for joy of this good news,
Give mistress Shore one gentle kiss the more. [36]
Buck. Good Catesby, go, [37] effect this business soundly.
Cate. My good lords both, with all the heed I can.
Glo. Shall we hear from you, Catesby, ere we sleep?
Cate. You shall, my lord.
Glo. At Crosby-place, [38] there shall you find us both. [*Exit* CATESBY.
Buck. Now, my lord, what shall we do, if we perceive
Lord Hastings will not yield to our complots?
Glo. Chop off his head; — something we will determine: [39] —
And, look, when I am king, claim thou of me
The earldom of Hereford, and all the moveables
Whereof the king, my brother, was possess'd.
Buck. I 'll claim that promise at your grace's hand.

---

33) sondire Du den Lord Hastings gleichsam von Weitem, nicht geradezu, wie er über unsern Plan denkt oder gesinnt ist. — Die folgenden beiden Verse sind nur in der Fol.

34) Die Qs. haben nur *If he be willing.*

35) Unter *divided councils* ist, wie aus den Chroniken erhellt, zu verstehen, dass, während die Anhänger des jungen Prinzen in Baynard's Castle über dessen Krönung berathschlagen sollten, gleichzeitig die Parteigänger Gloster's in Crosby-Place zusammenkommen würden, um jenem Plan entgegenzuarbeiten und Richard auf den Thron zu setzen. — Holinshed spricht von *these two several councils.*

36) Auf das Verhältniss zwischen Mistress Shore, der Geliebten Eduards IV., und Lord Hastings hatte Gloster schon früher hingedeutet. Vgl. A. 1, Sc. 1, Anm. 18.

37) Die Qs. lassen *go* aus und haben in der folgenden Zeile *may* für *can.*

38) So die Qs. Die Fol. *Crosby-house.* Vgl. A. 1, Sc. 2, Anm. 46.

39) So die Fol., nach deren Lesart Richard zuerst mit seinem Bescheide rasch herausfährt und dann mit dem besonnenen Entschlusse kommt, eine Entscheidung der Zukunft vorzubehalten. — Der Vers lautet in den Qs.: *Chop off his head, man, somewhat we will do.*

Glo. And look to have it yielded with all kindness. [40]
Come, let us sup betimes, that afterwards
We may digest our complots in some form. [*Exeunt.*

SCENE II.

Before Lord HASTINGS' House.

Enter a Messenger.

Mess. My lord, my lord! — [*Knocking.*
Hast. [*Within.*] — Who knocks?
Mess. One from the lord Stanley. [1]
Mess. [*Within.*] What is 't o'clock?
Hast. Upon the stroke of four.

Enter HASTINGS.

Hast. Cannot my lord Stanley [2] sleep these tedious nights?
Mess. So it appears by that I have to say.
First, he commends him to your noble self. [3]
Hast. What then?
Mess. Then certifies your lordship, that this night
He dreamt the boar had rased off his helm: [4]
Besides, he says, there are two councils held; [5]
And that may be determin'd at the one,
Which may make you and him to rue at th' other.
Therefore, he sends to know your lordship's pleasure, —
If you will presently [6] take horse with him,
And with all speed post with him toward the north,
To shun the danger that his soul divines.
Hast. Go, fellow, go; return unto thy lord:
Bid him not fear the separated councils:
His honour [7] and myself are at the one,
And at the other is my good friend Catesby, [8]

---

40) *willingness* in den Qs.

1) In den Qs. ist die Frage: *Who knocks at thē door?* und die Antwort: *A messenger from the lord Stanley.*

2) *Cannot thy master* in den Qs., und *So it should seem* in der folgenden Zeile.

3) Die Qs. *lordship* für *self*, dann *And then*, — für *What then?*

4) Diese beiden Zeilen lauten in den Qs. *And then he sends you word,* || *He dreamt tonight the boar had ras'd his helm.* — Mit dem Eber, der ihm den Helm abreisst, ist Gloster gemeint. Vgl. A. 1, Sc. 3, Anm. 49. — Den Traum, wie die meisten andern Details dieser Scene entlehnte Sh. aus den Chroniken. Vgl. Einleitung pag. IX.

5) Vgl. A. 3, Sc. 1, Anm. 35. — Die Qs. *held*, die Fol. *kept.*

6) Die Qs. stellen *presently* und *you will* um.

7) *his honour* ist der Ehrentitel für Lord Stanley.

8) *my servant Catesby* in den Qs.

Where nothing can proceed that toucheth us,
Whereof I shall not have intelligence.
Tell him, his fears are shallow, without instance: [9]
And for his dreams — I wonder he 's so simple [10]
To trust the mockery of unquiet slumbers.
To fly the boar, before the boar pursues,
Were to incense the boar to follow us,
And make pursuit, where he did mean no chase.
Go, bid thy master rise and come to me;
And we will both together to the Tower,
Where, he shall see, the boar will use us kindly.

Mess. I 'll go, my lord, and tell him [11] what you say. [*Exit.*

Enter CATESBY.

Cate. Many good morrows to my noble lord!

Hast. Good morrow, Catesby: you are early stirring.
What news, what news, in this our tottering state?

Cate. It is a reeling world, indeed, my lord;
And, I believe, will never stand upright,
Till Richard wear the garland of the realm. [12]

Hast. How! wear the garland! dost thou mean the crown?

Cate. Ay, my good lord.

Hast. I 'll have this crown [13] of mine cut from my shoulders,
Before I 'll see the crown so foul misplac'd.
But canst thou guess that he doth aim at it?

Cate. Ay, on my life; [14] and hopes to find you forward
Upon his party, for the gain thereof: [15]
And thereupon he sends you this good news, —
That this same very day your enemies,
The kindred of the queen, must die at Pomfret.

Hast. Indeed, I am no mourner for that news,
Because they have been still my adversaries; [16]
But, that I 'll give my voice on Richard's side,

---

9) seine Besorgnisse sind unbegründet und ohne dringende Motive. Johnson fasst dagegen *instance* als *example*, M. Mason als *symptom* oder *prognostic*. — Die Qs. lesen *wanting instance*.

10) Die Qs. haben *fond* für *simple*.

11) Die Qs. *My gracious lord, I 'll tell him.*

12) *garland*, eigentlich = Kranz des Siegers oder Triumphators, gebraucht Sh. auch sonst = Krone; so in K. Henry IV. Second Part (A. 4, Sc. 4) *so thou the garland wear'st successively.*

13) *crown* doppelsinnig = Krone, und = Schädel, Kopf. — In der folgenden Zeile haben die Qs. *Ere I will see.*

14) Die Qs. *Upon my life, my lord.*

15) scil. *for the gain of the crown.*

16) *mine enemies* in den Qs.

To bar my master's heirs in true descent,
God knows, I will not do it, to the death.
Cate. God keep your lordship in that gracious mind. [17]
Hast. But I shall laugh at this a twelve-month hence,
That they which brought me in my master's hate,
I live to look upon their tragedy. [18]
Well, Catesby, ere a fortnight make me older,
I 'll send some packing that yet think not on 't.
Cate. 'T is a vile thing to die, my gracious lord,
When men are unprepar'd, and look not for it.
Hast. O monstrous, monstrous! and so falls it out
With Rivers, Vaughan, Grey; and so 't will do
With some men else, who think themselves as safe
As thou and I; who, as thou know'st, are dear
To princely Richard, and to Buckingham.
Cate. The princes both make high account of you;
For they account his head upon the bridge. [19] [*Aside.*
Hast. I know they do, and I have well deserv'd it.

Enter Stanley.

Come on, come on; where is your boar-spear, [20] man?
Fear you the boar, and go so unprovided?
Stan. My lord, good morrow: — good morrow, Catesby. —
You may jest on, but, by the holy rood,
I do not like these several councils, I. [21]
Hast. My lord, I hold my life as dear as yours; [22]
And never, in my days, I do protest,
Was it so precious to me as 't is now. [23]

---

17) in solcher frommen, erbaulichen Gesinnung.

18) Der Satz ist anakoluthisch, da ein Verbum zu *they* fehlt und dafür *their tragedy* steht: ich werde noch über's Jahr darüber lachen, dass ich den Sturz derjenigen erlebe, die mich bei meinem Herrn, dem vorigen Könige, anschwärzten. — Das Folgende lautet in den Qs.: *I tell thee, Catesby* — || *Cat. What, my lord?* || *Hast. Ere a fortnight makes me older etc.*

19) *account* = Schätzung, und *to account* = sich auf Etwas Rechnung machen. Gloster und Buckingham zählen schon darauf, den Kopf des hingerichteten Hastings auf der Londoner Brücke ausgestellt zu sehen, wo die Häupter geköpfter Hochverräther ausgestellt wurden.

20) Er verspottet den Stanley, dass er unbewaffnet geht, da er doch in Folge seines Traums sich vor dem Eber, d. h. Gloster, fürchte. — Die Qs. haben *What, my lord* für *come on, come on.*

21) So in Holinshed: *The lord Stanley wisely mistrusted it, and said unto the lord Hastings, that he much misliked these two several councils.*

22) So die Fol.: ich glaube, dass mein Leben eben so viel werth ist, wie das Eure; nicht aber: ich schätze mein Leben so hoch, wie ich das Eure schätze. — Die Qs. haben *My lord, I hold my life as dear as you do yours,* und in der folgenden Zeile noch einmal *life* für das *days* der Fol.

23) Die Qs. *more precious* und *than* für *as.*

Think you, but that I know our state secure,
I would be so triumphant as I am?

Stan. The lords at Pomfret, when they rode from London,
Were jocund, and suppos'd their states were sure,
And they, indeed, had no cause to mistrust;
But yet, you see, how soon the day o'er-cast:
This sudden stab of rancour I misdoubt. [24]
Pray God, I say, I prove a needless coward!
What, shall we toward the Tower? the day is spent. [25]

Hast. Come, come, have with you. — Wot you what, my lord?
To-day, the lords you talk of are beheaded.

Stan. They, for their truth, [26] might better wear their heads,
Than some that have accus'd them wear their hats.
But come, my lord, let 's away.

Enter a Pursuivant. [27]

Hast. Go on before; I 'll talk with this good fellow.
[*Exeunt* STANLEY *and* CATESBY.
How now, sirrah? how goes the world with thee?

Purs. The better, that your lordship please to ask.

Hast. I tell thee, man, 't is better with me now,
Than when thou met'st me last, where now we meet:
Then was I going prisoner to the Tower,
By the suggestion of the queen's allies;
But now, I tell thee, (keep it to thyself)
This day those enemies are put to death,
And I in better state than ere I was.

Purs. God hold it, [28] to your honour's good content.

Hast. Gramercy, fellow. There, drink that for me. [*Throwing him his purse.*

Purs. I thank your honour. [*Exit Pursuivant.*

Enter a Priest.

Pr. Well met, my lord; I am glad to see your honour.

Hast. I thank thee, good Sir [29] John, with all my heart.

---

24) Dieser Stoss, der so plötzlich aus Bosheit gegen die Verwandten der Königin geführt ist, flösst mir Misstrauen ein. — Die Qs. haben *scab of rancour.*

25) Die Qs. haben *But come, my lord, shall we to the Tower?* und Hastings' Antwort: *I go, but stay: hear you not the news? || This day those men you talk'd of, are beheaded.*

26) *truth* = Treue, gute Gesinnung.

27) In den Qs. heisst der Herold *Hastings,* und Lord Hastings redete ihn demgemäss an: *Well met, Hastings; how goes the world with thee?*

28) Gott erhalte es so, lasse es so fortdauern mit Euch.

29) *Sir,* eine Anrede an Geistliche niedern Ranges zu Sh.'s Zeit.

I am in your debt for your last exercise; [30]
Come the next Sabbath, and I will content you. [31]

Enter BUCKINGHAM.

Buck. What, talking with a priest, lord chamberlain!
Your friends at Pomfret, they do need the priest:
Your honour hath no shriving work in hand. [32]

Hast. 'Good faith, and when I met this holy man,
The men you talk of came into my mind.
What, go you toward the Tower?

Buck. I do, my lord; but long I cannot stay there:
I shall return before your lordship thence.

Hast. Nay, like enough, for I stay dinner there.

Buck. And supper too, although thou know'st it not. [*Aside.*
Come, will you go?

Hast. I 'll wait upon your lordship. [*Exeunt.*

SCENE III.

Pomfret. Before the Castle.

Enter RATCLIFF, *with a Guard, conducting* RIVERS, GREY, *and* VAUGHAN, *to execution.* [1]

Riv. Sir Richard Ratcliff, let me tell thee this: —
To-day shalt thou behold a subject die
For truth, for duty, and for loyalty.

Grey. God bless the prince [2] from all the pack of you!
A knot you are of damned blood-suckers.

Vaugh. You live, that shall cry woe for this hereafter.

Rat. Despatch: the limit [3] of your lives is out.

Riv. O Pomfret, Pomfret! O, thou bloody prison,
Fatal and ominous to noble peers!
Within the guilty closure of thy walls
Richard the Second here was hack'd to death:

---

30) *exercise* = Religionsübung, Privatandacht. Die Qs. *I am beholding to you for your last day's exercise.*

31) Die Fol. lässt den Priester erwiedern: *I 'll wait upon your lordship*, dieselben Worte, die, ebenfalls nur in der Fol., Hastings zu Buckingham spricht, am Schluss der Scene. — Die Qs. haben dafür die Bühnenweisung: *He (*scil. *Hastings) whispers in his ears.*

32) Ihr bedürft der Beichte und Absolution noch nicht, da Ihr noch nicht hingerichtet werden sollt, wie Eure Freunde in Pomfret.

1) In den Qs. beginnt Ratcliff die Scene mit den Worten: *Come, bring forth the prisoners.*

2) *to bless* = segnen und behüten. So in K. Lear (A. 4, Sc. 1) *bless the good man from the foul fiend.* — Die Qs. haben *keep* für *bless.*

3) *limit* = Frist. — Diese Zeile und die vorhergehende sind nur in der Fol.

And, for more slander to thy dismal seat,[4]
We give to thee our guiltless blood to drink.
Grey. Now Margaret's curse is fallen upon our heads,
When she exclaim'd on Hastings, you, and I,[5]
For standing by when Richard stabb'd her son.
Riv. Then curs'd she Richard, then curs'd she Buckingham,
Then curs'd she Hastings:[6] — O, remember, God,
To hear her prayer[7] for them, as now for us!
And for my sister, and her princely sons,
Be satisfied, dear God, with our true blood,
Which, as thou know'st, unjustly must be spilt!
Rat. Make haste: the hour of death is expiate.[8]
Riv. Come, Grey, — come, Vaughan; — let us here embrace:
Farewell, until we meet again in heaven. [*Exeunt.*

SCENE IV.

London. A Room in the Tower.

BUCKINGHAM, STANLEY, HASTINGS, *the Bishop of* ELY, CATESBY, LOVEL, *and others, sitting at a table: Officers of the council attending.*

Hast. Now, noble peers, the cause why we are met
Is, to determine of the coronation:
In God's name, speak, when is this royal day?
Buck. Are all things ready for the royal time?
Stan. They are; and wants but nomination.[1]
Ely. To-morrow then I judge a happy day.
Buck. Who knows the lord protector's mind herein?
Who is most inward[2] with the noble duke?
Ely. Your grace, we think, should soonest know his mind.

---

4) Die Qs. *soul* für *seat.*

5) *I* gebraucht Sh. öfter für *me,* wenn es als absolutes Personalpronomen steht. So auch Ben Jonson in Cynthia's Revels: *make this gentleman and I friends.* — Dieser Vers fehlt in den Qs.

6) Die Qs. stellen *Richard* und *Hastings* um.

7) *prayer for them* ist ironisch = der Fluch auf sie.

8) *expiate* für *expiated,* wie Sh. die Participia der Verba auf *—ate* gewöhnlich bildet, eigentlich = abgebüsst, abgetragen, steht hier in ungewöhnlichem Sinne = abgelaufen, vollendet. — Die zweite Fol. liest *is now expired,* weshalb Steevens *expirate* vorschlug. — Die Qs. wiederholen an dieser Stelle nur eine frühere Zeile: *Come, come, despatch: the limit of your lives is out.*

1) es fehlt nur die namhafte Festsetzung eines Tages für die Krönung. — Die Fol. *Is all things ready,* und in der Antwort *It is.*

2) *inward* = intim, vertraut. — So in Kyd's Spanish Tragedy: *since I grew inward with revenge.*

Buck. We know each other's faces; [3] for our hearts,
He knows no more of mine than I of yours;
Nor I of his, my lord, than you of mine.
Lord Hastings, you and he are near in love.

Hast. I thank his grace, I know he loves me well;
But, for his purpose in the coronation,
I have not sounded him, nor he deliver'd
His gracious pleasure any way therein:
But you, my honourable lords, [4] may name the time;
And in the duke's behalf I 'll give my voice,
Which, I presume, he 'll take in gentle part.

Enter GLOSTER.

Ely. In happy time, here comes the duke himself.

Glo. My noble lords and cousins, all, good morrow.
I have been long a sleeper; but, I trust,
My absence doth neglect no great design,
Which by my presence might have been concluded.

Buck. Had you not come upon your cue, my lord,
William lord Hastings had pronounc'd your part, [5]
I mean, your voice, for crowning of the king.

Glo. Than my lord Hastings, no man might be bolder:
His lordship knows me well, and loves me well. [6]
My lord of Ely, when I was last in Holborn,
I saw good strawberries in your garden there;
I do beseech you, send for some of them.

Ely. Marry, and will, my lord, with all my heart. [*Exit* ELY.

Glo. Cousin of Buckingham, a word with you. [*Takes him aside.*
Catesby hath sounded Hastings in our business,
And finds the testy gentleman so hot,
That he will lose his head, ere give consent,
His master's child, as worshipfully he terms it,
Shall lose the royalty of England's throne.

Buck. Withdraw yourself awhile; I 'll go with you.

[*Exeunt* GLOSTER *and* BUCKINGHAM.

Stan. We have not yet set down this day of triumph. [7]
To-morrow, in my judgment, is too sudden;

---

3) Die Qs. *Who? I, my lord? We know etc.*

4) Die Qs. *my noble lord* im Singular.

5) Das Bild ist vom Theater entlehnt: Wäret Ihr nicht auf Euer Stichwort gekommen, so hätte Hastings Eure Rolle übernommen und den Krönungstag bestimmt.

6) Die Qs. fahren hier so fort: *Hast. I thank your grace.* || *Glo. My lord of Ely* — || *Ely, My lord.* || *Glo. When I was last in Holborn etc.* — Der Palast des Bischofs lag in Holborn, das damals noch nicht mit London eine Stadt bildete.

7) *triumph*, auch sonst bei Sh. = öffentliche Festlichkeit, ist hier das Krönungsfest. — Die Qs. haben *in mine opinion* für *in my judgment.*

For I myself am not so well provided,
As else I would be, were the day prolong'd. [8]

Re-enter Bishop of Ely.

Ely. Where is my lord, the duke of Gloster?
I have sent for these strawberries.

Hast. His grace looks cheerfully and smooth this morning: [9]
There 's some conceit or other likes him well, [10]
When that he bids good morrow with such spirit.
I think, there 's never a man in Christendom
Can lesser hide his love or hate than he;
For by his face straight shall you know his heart.

Stan. What of his heart perceive you in his face,
By any livelihood [11] he show'd to-day?

Hast. Marry, that with no man here he is offended;
For, were he, he had shown it in his looks.

Re-enter Gloster *and* Buckingham.

Glo. I pray you all, tell me what they deserve,
That do conspire my death with devilish plots
Of damned witchcraft? and that have prevail'd
Upon my body with their hellish charms?

Hast. The tender love I bear your grace, my lord,
Makes me most forward in this princely presence
To doom the offenders: whosoe'er they be,
I say, my lord, they have deserved death.

Glo. Then be your eyes the witness of their evil.
Look how I am bewitch'd; behold mine arm
Is, like a blasted sapling, wither'd up:
And this is Edward's wife, that monstrous witch,
Consorted [12] with that harlot strumpet Shore,
That by their witchcraft thus have marked me.

Hast. If they have done this deed, my noble lord, —

---

8) *to prolong* = weiter hinausschieben. — Die Qs. haben dann *Where is my lord protector.*

9) Die Qs. *to-day.*

10) Ihn beschäftigt irgend eine angenehme Vorstellung, wenn er so munter guten Morgen wünscht.

11) *livelihood*, wie die Fol. liest, ist = die Lebendigkeit und Munterkeit, welche Hastings an Gloster's heutigem Ansehn gerühmt hatte. So in All 's well that ends well (A. 1, Sc. 1) *The tyranny of her sorrow takes all livelihood from her cheek.* — Manche Hgg. ziehen die Lesart der Qs. *likelihood* = Anschein, vor. — Auf diese Zeile lassen die Qs. folgende Worte Stanley's folgen: *Stan. I pray God, he be not,* (scil. *offended*) *I say.*

12) *to consort with* = sich zu Jemandem gesellen. — *harlot* = verbuhlt, ist ein adjectivischer Zusatz zu *strumpet* und wird mit Unrecht durch ein Komma davon getrennt. So in Winter's Tale (A. 2, Sc. 3) *The harlot king is quite beyond my arm.*

Glo. If! thou protector of this damned strumpet,
Talk'st thou to me of ifs? [13] — Thou art a traitor:
Off with his head! — now, by Saint Paul I swear,
I will not dine until I see the same. —
Lovel and Ratcliff, look that it be done: [14]
The rest that love me, rise, and follow me.

[*Exeunt Council, with* Gloster *and* Buckingham.

Hast. Woe, woe, for England! not a whit for me;
For I, too fond, might have prevented this. [15]
Stanley did dream, the boar did rase his helm; [16]
And I did scorn it, and disdain'd to fly. [17]
Three times to-day my footh-cloth horse [18] did stumble,
And started when he look'd upon the Tower,
As loath to bear me to the slaughter-house.
O! now I need the priest that spake to me:
I now repent I told the pursuivant,
As too triumphing, how mine enemies,
To-day at Pomfret [19] bloodily were butcher'd,
And I myself secure in grace and favour.
O, Margaret, Margaret! now thy heavy curse
Is lighted on poor Hastings' wretched head.

Rat. Come, come, despatch; [20] the duke would be at dinner:
Make a short shrift, he longs to see your head.

Hast. O, momentary grace of mortal men!
Which we more hunt for than the grace of God.
Who builds his hope in air of your good looks,
Lives like a drunken sailor on a mast; [21]
Ready with every nod to tumble down
Into the fatal bowels of the deep.

---

13) *if* als Substantiv steht auch in As you like it (A. 5, Sc. 4) *your if is your only peace-maker.*

14) So die Fol. Viele Hgg. setzen auf Theobald's Vorschlag *Lovel, and Catesby,* weil Ratcliff in Yorkshire abwesend war (Vgl. A. 3, Sc. 3). Die Qs. haben nur *Some see it done,* und in der nächsten Zeile *come* für *rise.*

15) Wenn ich nicht zu thöricht mich sicher gefühlt hätte, so hätte ich diesem Schicksal zuvorkommen können durch die Flucht.

16) So die Qs. — Die Fol. *rouse our helms.*

17) Die Qs. *And I disdain'd it, and did scorn to fly.*

18) *foot-cloth* = die herabhängende reiche Pferdedecke, daher *foot-cloth horse* = Reitpferd in vollem Staate.

19) *As 't were triumphing at mine enemies,* || *How they at Pomfret bloodily etc.* in den Qs.; ebenso vorher *I want the priest.*

20) Die Qs. lesen *Despatch, my lord etc.* und legen diese Rede dem Catesby bei.

21) Wer seine Hoffnungen auf das luftige Gebäude freundlicher Blicke der Menschen setzt, dessen Leben ist so gefährdet, wie das eines trunkenen Matrosen auf dem Maste des Schiffes. — Die Qs. haben *fair looks.*

Lov. Come, come, despatch; 't is bootless to exclaim. [22]
Hast. O, bloody Richard! — miserable England!
I prophesy the fearfull'st time to thee,
That ever wretched age hath look'd upon.
Come, lead me to the block, bear him my head:
They smile at me, who shortly shall be dead. [*Exeunt.*

SCENE V.

The Same. The Tower Walls.

Enter Gloster *and* Buckingham, *in rotten armour, marvellous ill-favoured.* [1]

Glo. Come cousin, canst thou quake, and change thy colour,
Murder thy breath in middle of a word, [2]
And then again begin, and stop again,
As if thou wert distraught and mad with terror?
Buck. Tut! I can counterfeit the deep tragedian; [3]
Speak, and look back, and pry on every side,
Tremble and start at wagging of a straw, [4]
Intending [5] deep suspicion: ghastly looks
Are at my service, like enforced smiles;
And both are ready in their offices,
At any time to grace my stratagems. [6]
But what! is Catesby gone?
Glo. He is; and, see, he brings the mayor along.

Enter the Lord Mayor and Catesby.

Buck. Lord mayor, —
Glo. Look to the drawbridge there!
Buck. Hark! a drum.
Glo. Catesby, o'erlook the walls.

---

22) Diese Zeile und die drei folgenden sind nur in der Fol.

1) So lautet die Bühnenweisung der Fol. — Die Hgg. setzen für *rotten* meistens *rusty*. — Solch ein Auftreten der Beiden fand Sh. in den Chroniken.

2) Kannst Du Dich geberden, als ob Dir mitten in einem Worte der Athem verginge, vor innerer Aufregung.

3) *deep tragedian* = der in seiner Kunst gründliche, erfahrene Schauspieler. — Die Qs. haben *Tut! fear not me etc.*

4) Dieser Vers fehlt in den Qs.

5) *to intend* = zu erkennen geben, im Sinne haben.

6) Das Folgende lautet in den Qs.: *Enter Mayor.* || *Glo. Here comes the Mayor.* || *Buck. Let me alone to entertain him. Lord Mayor* — || *Glo. Look to the drawbridge there.* || *Buck. The reason we have sent for you* — || *Glo. Catesby, overlook the walls.* || *Buck. Hark, I hear a drum.* || *Glo. Look back, defend thee; here are enemies.* || *Buck. God and our innocency defend us.* || *Glo. O, O, be quiet, it is Catesby.* || *Enter Catesby with Hastings' head.* || *Cat. Here is the head etc.* — In den Qs. treten also Lovel und Ratcliff nicht auf.

Buck. Lord mayor, the reason we have sent —
Glo. Look back, defend thee: here are enemies.
Buck. God and our innocency defend and guard us!

Enter LOVEL *and* RATCLIFF, *with* HASTINGS' *head.*

Glo. Be patient, they are friends; Ratcliff and Lovel.
Lov. Here is the head of that ignoble traitor,
The dangerous and unsuspected Hastings.
Glo. So dear I lov'd the man, that I must weep.
I took him for the plainest harmless creature
That breath'd upon the earth a Christian; [7]
Made him my book, wherein my soul recorded
The history of all her secret thoughts:
So smooth he daub'd his vice with show of virtue,
That, his apparent open guilt omitted,
I mean his conversation with Shore's wife,
He liv'd from all attainder of suspect. [8]
Buck. Well, well, he was the covert'st shelter'd traitor
That ever liv'd. —
Would you imagine, or almost believe,
(Were 't not that by great preservation
We live to tell it,) that the subtle traitor
This day had plotted, in the council house,
To murder me, and my good lord of Gloster?
May. Had he done so? [9]
Glo. What! think you we are Turks, or infidels?
Or that we would, against the form of law,
Proceed thus rashly in the villain's death,
But that the extreme peril of the case,
The peace of England, and our persons' safety,
Enforc'd us to this execution?
May. Now, fair befall you! he deserv'd his death;
And your good graces both have well proceeded,
To warn false traitors from the like attempts. [10]
Buck. I never look'd for better at his hands,
After he once fell in with mistress Shore;
Yet had we not determin'd he should die,
Until your lordship came to see his end;
Which now the loving haste of these our friends, [11]

---

7) Die Qs. fügen hier ein *Look ye, my lord mayor*: und fahren dann fort *I made.* — Unter *book* ist *table-book* oder *note-book* = Notizenbuch, gemeint.
8) er lebte ohne irgend einen Makel von Verdacht. — Die Qs. haben *laid* für *liv'd.*
9) Die Qs. *What! had he so?* und drei Zeilen vorher *tell it you, the subtle etc.*
10) Die meisten Hgg. theilen, den Qs. folgend, auch die beiden folgenden Verse noch dem Mayor zu. — Die Fol. hat die richtige Vertheilung.
11) Die Qs. haben *death* für *end*, und *longing* für *loving.*

Something against our meanings, have [12] prevented:
Because, my lord, I would have had you heard
The traitor speak, and timorously confess
The manner and the purpose of his treasons;
That you might well have signified the same
Unto the citizens, who, haply, may
Misconster [13] us in him, and wail his death.

May. But, my good lord, your grace's words shall serve,
As well as I had seen, and heard him speak:
And do not doubt, right noble princes both,
But I 'll acquaint our duteous citizens
With all your just proceedings in this case.

Glo. And to that end we wish'd your lordship here,
To avoid the censures of the carping world. [14]

Buck. But since you come too late of our intent,
Yet witness what you hear [15] we did intend:
And so, my good lord mayor, we bid farewell. [*Exit Lord Mayor.*

Glo. Go after, after, cousin Buckingham.
The mayor towards Guildhall hies him in all post:
There, at your meetest vantage of the time,
Infer the bastardy of Edward's children:
Tell them, how Edward put to death a citizen,
Only for saying — he would make his son
Heir to the crown; meaning, indeed, his house,
Which by the sign thereof was termed so. [16]
Moreover, urge his hateful luxury, [17]
And bestial appetite in change of lust;
Which stretch'd unto their servants, daughters, wives,
Even where his raging [18] eye, or savage heart,
Without control lusted to make a prey. [19]
Nay, for a need, thus far come near my person:
Tell them, when that my mother went with child

---

12) *have* steht in Qs. und Fol. nach Sh.'scher Construction, weil der pluralische Genitiv *friends* vorausgeht. — Die meisten Hgg. setzen stillschweigend *hath* dafür. — *meanings* in der Fol., weil von der Absicht Zweier die Rede ist; die Qs. *meaning*.

13) *to misconster* ist auch hier, wie an manchen Stellen, das Sh.'sche Wort der Qs. und Fol., von den Hggn. in *misconstrue* emendirt.

14) Die Qs. verbinden *carping* mit *censures*.

15) Die Qs. lassen *you hear* aus und lesen die folgende Zeile *And so, my lord, adieu.*

16) Die Chronisten erzählen das von einem gewissen wohlhabenden Krämer in London, Namens Walker, der in Cheapside ein Haus mit dem Abzeichen einer Krone hatte.

17) *luxury* = Wollust, in geschlechtlicher Beziehung.

18) Für das *raging* der Fol., das Pope in *ranging* verbessern wollte, haben die Qs. *lustful*. — Sh. dachte bei *raging* und *savage* wie bei *prey* an das Bild eines Raubthieres, das ausgeht, Beute zu suchen und zu verschlingen.

19) Die Qs. *listed to make his prey*.

Of that insatiate Edward, noble York,
My princely father, then had wars in France;
And by true computation of the time,
Found that the issue was not his begot;
Which well appeared in his lineaments,
Being nothing like the noble duke my father.
Yet touch this sparingly, as 't were far off;
Because, my Lord, you know, my mother lives.

Buck. Doubt not, my lord, I 'll play the orator,
As if the golden fee, for which I plead,
Were for myself: [21] and so, my lord, adieu.

Glo. If you thrive well, bring them to Baynard's castle;
Where you shall find me well accompanied
With reverend fathers, and well-learned bishops.

Buck. I go; and, towards three or four o'clock,
Look for the news that the Guildhall affords. [22] [*Exit* Buckingham.

Glo. Go, Lovel, with all speed to doctor Shaw, —
Go thou [*To* Cat.] to friar Penker: — bid them both
Meet me within this hour at Baynard's castle. [*Exeunt* Lovel *and* Catesby.
Now will I go, [23] to take some privy order,
To draw the brats of Clarence out of sight;
And to give notice, that no manner person [24]
Have any time recourse unto the princes. [*Exit.*

SCENE VI.

A Street.

Enter a Scrivener. [1]

Scriv. Here is the indictment of the good lord Hastings;
Which in a set hand fairly is engross'd,
That it may be to-day read o'er in Paul's:
And mark how well the sequel hangs together.
Eleven hours I have spent to write it over,

---

20) Die Qs. *just* für *true.*

21) Damit schliesst die Rede in den Qs.

22) Diese Zeilen lauten in den Qs. *About three or four o'clock look to hear || What news Guildhall affordeth; and so, my lord, farewell.* — Die folgenden drei Zeilen sind nur in der Fol. — Shaw und Penker waren die bei der Londoner Bürgerschaft einflussreichsten Prediger der Zeit; Letzterer Provinzial der Augustinermönche, Ersterer ein Bruder des Lord Mayor.

23) Die Qs. *in* für *go,* und zwei Zeilen weiter *notice* für *order* der Fol.

24) *no manner person*, eine gewöhnliche Phrase der ältern Zeit, ist die Lesart der Fol.; *no manner of person* die der Qs.

1) Die Qs. fügen hinzu *with a paper in his hand.* — Die Notizen zu diesem Monolog entlehnte Sh. zum Theil wörtlich aus den Chronisten.

For yesternight by Catesby was it sent me. [2]
The precedent was full as long a doing; [3]
And yet within these five hours Hastings liv'd,
Untainted, unexamin'd, free, at liberty.
Here 's a good world the while! — Who is so gross,
That cannot see this palpable device?
Yet who so bold [4] but says he sees it not?
Bad is the world; and all will come to naught,
When such ill dealing must be seen in thought. [5] [*Exit.*

SCENE VII.

The Same. The Court of Baynard's Castle. [1]

Enter GLOSTER *at one door, and* BUCKINGHAM *at another.*

Glo. How now, how now? what say the citizens?
Buck. Now by the holy mother of our Lord,
The citizens are mum, say not a word. [2]
Glo. Touch'd you the bastardy of Edward's children?
Buck. I did; with his contract with lady Lucy, [3]
And his contract by deputy in France:
The insatiate greediness of his desires,
And his enforcement of the city wives;
His tyranny for trifles; [4] his own bastardy,
As being got, your father then in France;
And his resemblance, being not like the duke. [5]
Withal I did infer your lineaments,

---

2) *brought me* in den Qs.

3) Es hat eben so viel Zeit gekostet, das Original, das ich copirte, aufzusetzen.

4) Die Qs. haben *blind* für *bold.*

5) Alles wird verderben, wenn einem so schlechten Verfahren nur stillschweigend und so, dass man nur dabei denken, nicht reden oder handeln darf, zugesehen wird. — Die Qs. haben *bad dealing*, wie *bad* schon in der vorigen Zeile steht. — Für *naught* setzen die meisten Hgg. *nought*, wie Qs. und Fol., deren Orthographie zwischen *naught* und *nought* nicht streng unterscheidet.

1) Ein ehemaliges Schloss in London, am Themseufer gelegen, das dem Herzog von York gehört hatte.

2) Die Qs. *and spake not a word.*

3) Nach der Chronik hatte die Mutter Eduards IV. seine Vermählung mit Lady Grey hindern wollen, indem sie vorgab, er habe sich schon vorher mit Lady Elisabeth Lucy verlobt. — Eduards Verlobung mit Bona, der Schwägerin des französichen Königs, durch Vermittelung Warwicks, kommt in K. Henry VI. Third Part (A. 3, Sc. 3) vor. — Die Qs. lassen diese beiden Verse aus und beginnen die Rede *I did, with the insatiate greadiness of his desires.* Auch der dann folgende Vers fehlt in den Qs.

4) Die Grausamkeiten, die er in der Bestrafung geringfügiger Vergehen beging.

5) Diese Zeile ist nur in der Fol.

Being [6] the right idea of your father,
Both in your form and nobleness of mind:
Laid open all your victories in Scotland,
Your discipline in war, wisdom in peace,
Your bounty, virtue, fair humility;
Indeed, left nothing fitting for your purpose
Untouch'd, or slightly handled in discourse;
And, when my oratory drew toward end,
I bade them that did love their country's good,
Cry — „God save Richard, England's royal king!"

Glo. And did they so?

Buck. No, so God help me, [7] they spake not a word;
But, like dumb statuas, or breathing stones, [8]
Star'd [9] each on other, and look'd deadly pale.
Which when I saw, I reprehended them,
And ask'd the mayor, what meant this wilful silence?
His answer was, the people were not us'd
To be spoke to but by the recorder. [10]
Then, he was urg'd to tell my tale again: —
„Thus saith the duke, thus hath the duke inferr'd:"
But nothing spoke in warrant from himself.
When he had done, some followers of mine own,
At lower end of the hall, hurl'd up their caps,
And some ten voices cried, „God save king Richard!"
And thus I took the vantage of those few, — [11]
„Thanks, gentle citizens, and friends," quoth I;
„This general applause and cheerful shout [12]
Argues your wisdom, and your love to Richard:"
And even here brake off, and came away.

Glo. What tongueless blocks were they! would they not speak? [13]
Will not the mayor then and his brethren come?

---

6) *being* geht auf das in *your lineaments* steckende *you:* dass Ihr das rechte Bild Eures Vaters seid.

7) Der Rest des Verses fehlt in den Qs. Vgl. oben Anm. 2.

8) Wie der Vers zeigt, ist auch hier *statuas* für das *statues* der Qs. und Fol. zu lesen. So in K. Henry VI. Second Part (A. 3, Sc. 2) *Erect his statua, and worship it;* und in Julius Caesar (A. 2, Sc. 2) *she saw my statua.* — *breathing stones* sind die Bürger, weil sie sich von Steinen nur dadurch unterscheiden, dass sie athmen. Manche Hgg. ändern mit Rowe ohne Grund *unbreathing*, wie schon eine spätere Q. *breathless* hat.

9) *gaz'd* in den Qs.

10) *recorder* = der Stadtschreiber, den die Londoner Bürger in seiner amtlichen Stellung kannten und verstanden, und der auch diesmal Buckingham's Worte ihnen verdeutlichen musste.

11) Ich benutzte den Anlass, den mir diese Wenigen darboten. — Der Vers ist nur in der Fol.

12) Die Qs. haben *loving citizens* und *loving shouts.*

13) Die Qs. fügen hier eine Antwort Buckinghams ein: *No, by my troth, my lord.*

Buck. The mayor is here at hand. Intend some fear; [14]
Be not you spoke with but by mighty suit:
And look you get a prayer-book in your hand,
And stand between two churchmen, good my lord:
For on that ground I 'll make a holy descant: [15]
And be not easily won to our requests;
Play the maid's part, [16] still answer nay, and take it.

Glo. I go; and if you plead as well for them
As I can say nay to thee for myself, [17]
No doubt we bring it to a happy issue.

Buck. Go, go, up to the leads! the lord mayor knocks. [*Exit.* Glos.

Enter the Lord Mayor, Aldermen, and Citizens.

Welcome, my lord: I dance attendance here;
I think the duke will not be spoke withal. —

Enter from the Castle, Catesby.

Now, Catesby! what says your lord to my request? [18]

Cate. He doth entreat your grace, my noble lord,
To visit him to-morrow, or next day.
He is within, with two right reverend fathers,
Divinely bent to meditation;
And in no worldly suits would he be mov'd,
To draw him from his holy exercise.

Buck. Return, good Catesby, to the gracious duke: [19]
Tell him, myself, the mayor and aldermen, [20]
In deep designs, in matter of great moment,
No less importing than our general good,
Are come to have some conference with his grace.

Cate. I 'll signify so much unto him straight. [21] [*Exit.*

Buck. Ah, ha! my lord, this prince is not an Edward:
He is not lolling on a lewd day-bed, [22]

---

14) schützt eine unbestimmte Besorgniss vor, thut als ob Ihr Euch fürchtetet. — Vgl. A. 3, Sc. 5, Anm. 5.

15) Wortspiel zwischen den musikalischen Bedeutungen und den sonstigen von *ground* = Grundbass, und = Grund, Boden, und *descant* = Discant, und = Gerede. — Die Qs. haben *build* für *make*.

16) Die Rolle des Mädchens, das auf einen Antrag Nein sagt und ihn doch annimmt.

17) Wenn Du in der Komödie, die wir jetzt spielen wollen, eben so geschickt das Wort für die Bürger führst, die mich um die Annahme der Krone ersuchen sollen, wie ich geschickt meinerseits oder zu meinem Vortheil Nein auf Deine Rede zu erwidern verstehe.

18) Die Qs. haben *Here comes his servant — How now, Catesby! What says he?*

19) *to thy lord again* in den Qs.

20) Die Qs. *and citizens* für *and aldermen*.

21) Die Qs. *I 'll tell him what you say, my lord.*

22) *day-bed* = Sopha. So in Twelfth-Night (A. 2, Sc. 5) *having come from a day-bed where I left Olivia sleeping.* — Die Fol. haben *love-bed* für das *day-bed* der Qs.

But on his knees at meditation;
Not dallying with a brace of courtezans,
But meditating with two deep divines;
Not sleeping, to engross [23] his idle body,
But praying, to enrich his watchful soul.
Happy were England, would this virtuous prince
Take on his grace [24] the sovereignty thereof;
But, sure, I fear, we shall not win him to it.

May. Marry, God defend his grace should say us nay!

Buck. I fear, he will. Here Catesby comes again. —

Re-enter CATESBY.

Now, Catesby, what says his grace?

Cate. He wonders to what end you have assembled
Such troops of citizens to come to him: [25]
His grace not being warn'd thereof before,
He fears, my lord, you mean no good to him.

Buck. Sorry I am, my noble cousin should
Suspect me, that I mean no good to him:
By heaven, we come to him in perfect love;
And so once more return, and tell his grace. [*Exit* CATESBY.
When holy and devout religious men
Are at their beads, 't is much to draw them thence; [26]
So sweet is zealous contemplation.

Enter GLOSTER, *in a gallery above, between Two Bishops.* [27] CATESBY *returns.*

May. See, where his grace stands 'tween two clergymen!

Buck. Two props of virtue for a Christian prince,
To stay him from the fall of vanity;
And, see, a book of prayer in his hand, —
True ornament to know a holy man. — [28]
Famous Plantagenet, most gracious prince,
Lend favourable ear to our requests,
And pardon us the interruption
Of thy devotion, and right-christian zeal.

---

23) *to engross* = fett machen, pflegen.

24) *Take on himself* in den Qs.

25) Die Qs. *to speak with him.*

26) so gehört viel dazu, so ist es ein starkes Stück, sie von ihren Andachtsübungen abzuziehen. — Die Qs. *'t is hard* für *'t is much.*

27) Die von der Bühnenweisung der Qs. und Fol. bezeichneten *Two Bishops* sind eigentlich die vorhergenannten Geistlichen Shaw und Penker. Vgl. A. 3, Sc. 5, Anm. 22.

28) Diese beiden Zeilen sind nur in der Fol., welche *ornaments* liest, von Dyce mit Recht in *ornament* verbessert, da es sich auf *book of prayer,* nicht auf *two props of virtue* bezieht: das Gebetbuch ist eine ächte Zierde, um einen frommen Mann daran zu erkennen; vollständig müsste es heissen *to know a holy man by.*

Glo. My lord, there needs no such apology;
I do beseech your grace to pardon me, [29]
Who, earnest in the service of my God,
Deferr'd [30] the visitation of my friends.
But, leaving this, what is your grace's pleasure?
Buck. Even that, I hope, which pleaseth God above,
And all good men of this ungovern'd isle.
Glo. I do suspect, I have done some offence,
That seems disgracious in the city's eye;
And that you come to reprehend my ignorance.
Buck. You have, my lord: 'Would it might please your grace,
On our entreaties to amend your fault.
Glo. Else wherefore breathe I in a Christian land?
Buck. Know then, it is your fault that you resign
The supreme seat, the throne majestical,
The scepter'd office of your ancestors,
Your state of fortune, and your due of birth, [31]
The lineal glory of your royal house,
To the corruption of a blemish'd stock;
Whiles, in the mildness of your sleepy thoughts,
Which here we waken to our country's good,
This noble isle doth want her [32] proper limbs;
Her face defac'd with scars of infamy,
Her royal stock graft with ignoble plants, [33]
And almost shoulder'd [34] in the swallowing gulf
Of dark forgetfulness and deep oblivion.
Which to recure [35] we heartily solicit
Your gracious self to take on you the charge
And kingly government of this your land: [36]
Not as protector, steward, substitute,
Or lowly factor for another's gain;
But as successively from blood to blood, [37]
Your right of birth, your empery, your own.

---

29) Die Qs. *I rather do beseech you pardon me.*

30) Die Qs. haben *Neglect.*

31) Den Rang, den das Glück Euch angewiesen hat, und das, was Euch durch die Geburt zukommt. — Dieser Vers fehlt in den Qs.

32) Die Qs. haben hier und im Folgenden richtig *her*, auf *noble isle* bezüglich; die Fol. setzt überall *his* dafür.

33) Diese Zeile fehlt in den Qs.

34) *to shoulder* = drängen, stossen. — *in* für *into*. — In der nächsten Zeile haben die Qs. *blind* für *dark*, und *dark* für *deep*.

35) *to recure* = heilen, wiederherstellen. So in Sh.'s Sonnets (45) *Until life's composition be recur'd.*

36) Die Qs. *to take on you the sovereignty thereof.*

37) kraft des Erbfolgerechts in Eurem Geblüte.

For this, consorted with the citizens,
Your very worshipful and loving friends,
And by their vehement instigation,
In this just cause [38] come I to move your grace.
Glo. I cannot tell, if [39] to depart in silence,
Or bitterly to speak in your reproof,
Best fitteth my degree, or your condition: [40]
If not to answer, — you might haply think,
Tongue-tied ambition, not replying, yielded
To bear the golden yoke of sovereignty,
Which fondly you would here impose on me:
If to reprove you for this suit of yours,
So season'd with your faithful love to me,
Then, on the other side, I check'd my friends.
Therefore, to speak, and to avoid the first,
And then, in speaking, not to incur the last,
Definitively thus I answer you.
Your love deserves my thanks; but my desert
Unmeritable shuns your high request. [41]
First, if all obstacles were cut away,
And that my path were even to the crown,
As the ripe revenue and due of birth, [42]
Yet so much is my poverty of spirit,
So mighty, and so many, my defects,
That I would rather hide me from my greatness,
Being a bark to brook no mighty sea,
Than in my greatness covet to be hid.
And in the vapour of my glory smother'd.
But, God be thank'd there is no need of me;
And much I need to help you, were there need; [43]
The royal tree hath left us royal fruit,
Which, mellow'd by the stealing hours of time,
Will well become the seat of majesty,
And make, no doubt, us happy by his reign.
On him I lay that you would lay on me,

---

38) *just suit* in den Qs.

39) Die Qs. *I know not whether.*

40) Die folgenden zehn Zeilen fehlen in den Qs. — Zu *if not to answer* ist zu suppliren *if it best fitteth my degree etc.;* eben so zu dem folgenden *if to reprove you.*

41) *your high request* = Euer auf hohe Dinge gerichtetes Gesuch.

42) Die Krone wird betrachtet als das dem Gloster kraft seiner Geburt, durch den Lauf der Zeit gereift, ihm Zufallende und Gebührende. — Die Qs. lesen *As my right revenue and due by birth.*

43) es fehlt mir viel an dem, womit ich Euch hülfe, wenn die Noth es erheischen sollte. — Die Qs. *if need were.*

The right and fortune of his happy stars;
Which God defend that I should wring from him!
Buck. My lord, this argues conscience in your grace;
But the respects thereof are nice and trivial, [44]
All circumstances well considered.
You say, that Edward is your brother's son:
So say we too, but not by Edward's wife;
For first was he contract [45] to lady Lucy;
Your mother lives a witness to his vow:
And afterward by substitute betroth'd
To Bona, sister to the king of France. [46]
These both put off, a poor petitioner, [47]
A care-craz'd mother to a many sons, [48]
A beauty-waning and distressed widow,
Even in the afternoon of her best days,
Made prize and purchase of his wanton eye,
Seduc'd the pitch and height of his degree
To base declension and loath'd bigamy. [49]
By her, in his unlawful bed, he got
This Edward, whom our manners call the prince. [50]
More bitterly could I expostulate,
Save that, for reverence to some alive, [51]
I give a sparing limit to my tongue.
Then, good my lord, take to your royal self
This proffer'd benefit of dignity;
If not to bless us and the land withal,
Yet to draw forth your noble ancestry [52]
From the corruption of abusing times,
Unto a lineal true-derived course.
May. Do, good my lord; your citizens entreat you.

---

44) Die Erwägungen und Rücksichten, die daraus entspringen, sind zu gesucht und kleinlich.
45) *contract*, mit dem Tone auf der zweiten Sylbe, für *contracted* = verlobt.
46) *sister* steht für *sister-in-law*. Vgl. oben Anm. 3.
47) *petitioner* = Supplikantin; eine Hindeutung auf K. Henry VI. Third Part (A. 3, Sc. 2), wo die Lady Grey zuerst vor König Edward erscheint, um für ihre Kinder die confiscirten Güter ihres ersten Gemahls wieder zu erbitten.
48) Die Qs. *of a many children*.
49) Den Chronisten zufolge wurde dem König Eduard die Vermählung mit einer Wittwe, die viele Kinder besass, als *loathed bigamy* vorgeworfen. Der Vorwurf bezieht sich also nicht auf die frühern Verlöbnisse des Königs. In der vorigen Zeile haben die Qs. *of all his thoughts* für das *of his degree* = seines hohen Ranges, in der Fol.
50) Diesen Eduard, den wir aus Höflichkeit den Prinzen von Wales nennen.
51) Er deutet auf die noch lebende alte Herzogin von York hin, deren Sohn Eduard im Ehebruch erzeugt sein soll. Vgl. A. 3, Sc. 5.
52) Die Qs. haben *Yet to draw out your royal stock*.

Buck. Refuse not, mighty lord, this proffer'd love.[53]
Cate. O! make them joyful: grant their lawful suit.
Glo. Alas! why would you heap this care on me?
I am unfit for state and majesty:[54]
I do beseech you, take it not amiss;
I cannot, nor I will not, yield to you.
Buck. If you refuse it, — as in love and zeal,
Loath to depose the child, your brother's son;
As well we know your tenderness of heart,
And gentle, kind, effeminate remorse,[55]
Which we have noted in you to your kindred,
And equally, indeed, to all estates, —
Yet know, whe'r you accept our suit or no,
Your brother's son shall never reign our king;
But we will plant some other in the throne,
To the disgrace and downfall of your house.
And in this resolution here we leave you. —
Come, citizens, we will entreat no more.[56] [*Exeunt* Buckingham *and Citizens.*
Cate. Call him[57] again, sweet prince; accept their suit:
If you deny them, all the land will rue it.
Glo. Will you enforce me to a world of cares?
Call them again: I am not made of stone,[58]
But penetrable to your kind entreaties, [*Exit* Catesby.
Albeit against my conscience and my soul. —

Re-enter Buckingham, *and the rest.*

Cousin of Buckingham, and sage, grave men,
Since you will buckle fortune on my back,
To bear her burden, whe'r I will, or no,
I must have patience to endure the load:
But if black scandal, or foul-fac'd reproach,
Attend the sequel of your imposition,
Your mere enforcement shall acquittance me
From all the impure blots and stains thereof;
For God doth know,[59] and you may partly see,
How far I am from the desire of this.

---

53) Dieser Vers ist nur in der Fol.
54) *dignity* in den Qs.
55) *remorse* = zartes Bedenken, Zartheit der Empfindung, wie Gloster sie gegen seine Familie und gegen alle Stände des Reichs gezeigt hat. — Für *kindred* haben die Qs. *kin.*
56) Die Qs. lesen *Come, citizens, zounds! I 'll entreat no more* und lassen dann Gloster sagen: *O, do not swear, my lord of Buckingham.*
57) Die Qs. *them* für *him.*
58) *stone* verbesserte Pope das *stones* der alten Ausgaben. — In der folgenden Zeile haben die Qs. *entreats.*
59) *God he knows* in den Qs.

May. God bless your grace! we see it, and will say it.
Glo. In saying so, you shall but say the truth.
Buck. Then I salute you with this royal title, [60] —
Long live king Richard, England's worthy king!
All. Amen.
Buck. To-morrow may it please you to be crown'd?
Glo. Even when you please, for you will have it so.
Buck. To-morrow then we will attend your grace:
And so most joyfully we take our leave.
Glo. Come, let us to our holy work again. [*To the Bishops.*
Farewell, my cousin: — farewell, gentle friends. [*Exeunt.*

ACT IV.

SCENE I.

Before the Tower.

Enter, on one side, Queen ELIZABETH, *Duchess of* YORK, *and Marquess of* DORSET; *on the other,* ANNE, *Duchess of* GLOSTER, *leading Lady* MARGARET PLANTAGENET, CLARENCE'S *young daughter.* [1]

Duch. Who meets us here? — my niece Plantagenet, [2]
Led in the hand of her kind aunt of Gloster!
Now, for my life, she 's wand'ring to the Tower,
On pure heart's love, to greet the tender princes. [3] —
Daughter, well met.
Anne. God give your graces both
A happy and a joyful time of day.
Q. Eliz. As much to you, good sister: whither away?
Anne. No further than the Tower; and, as I guess,
Upon the like devotion as yourselves,
To gratulate [4] the gentle princes there.
Q. Eliz. Kind sister, thanks: we 'll enter all together:

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60) *kingly title* in den Qs.

1) Die Worte *leading Lady Margaret etc.* sind auf eine Conjectur hin von Theobald eingefügt, der ersten Rede der Herzogin von York gemäss.

2) *niece* = Enkelin, wie in Othello (A. 1, Sc. 1) *nephew* = Enkel. Die Qs. haben statt der folgenden sechs Zeilen bis *whither away?* nur diese eine: *Q. Eliz. Sister, well met: whither away so fast?*

3) *princes* verbessert Dyce das *prince* der Fol. — Unter *prince* wäre nur der älteste, der Prinz von Wales verstanden.

4) *to gratulate* = freundlich begrüssen.

Enter Brakenbury.

And in good time here the lieutenant comes. —
Master lieutenant, pray you, by your leave,
How doth the prince, and my young son of York? [5]

Brak. Right well, dear Madam. By your patience,
I may not suffer you to visit them:
The king hath strictly charg'd the contrary.

Q. Eliz. The king! who 's that?

Brak. I mean the lord protector.

Q. Eliz. The Lord protect [6] him from that kingly title!
Hath he set bounds between their love and me?
I am their mother; who shall bar me from them?

Duch. I am their father's mother; I will see them.

Anne. Their aunt I am in law, [7] in love their mother:
Then bring me to their sights; I 'll bear thy blame, [8]
And take thy office from thee, on my peril.

Brak. No, Madam, no: I may not leave it so: [9]
I am bound by oath, and therefore pardon me. [*Exit* Brakenbury.

Enter Stanley.

Stan. Let me but meet you, ladies, one hour hence,
And I 'll salute your grace of York as mother, [10]
And reverend looker-on of two fair queens. —
Come, Madam, you must straight to Westminster, [*To the Duchess of* Glos.
There to be crowned Richard's royal queen.

Q. Eliz. Ah! cut my lace asunder,
That my pent heart may have some scope to beat,
Or else I swoon with this dead-killing news.

Anne. Despiteful tidings! O, unpleasing news! [11]

Dor. Be of good cheer: — Mother, how fares your grace?

Q. Eliz. O Dorset! speak not to me, get thee gone;
Death and destruction dog thee at thy heels:
Thy mother's name is ominous to children.
If thou wilt outstrip death, go cross the seas,

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5) Die Qs. haben bloss *How fares the prince?* und Brakenbury's Autwort: *Well, madam, and in health; but by your leave etc.*

6) Ein ähnliches Wortspiel findet sich in K. Henry VI. First Part (A. 1, Sc. 3).

7) *aunt in law* = angeheirathete Tante, wie *sister-in-law* u. A.

8) Die Qs. *Then fear not thou; I 'll bear thy blame.*

9) ich darf das mir anvertraute Amt nicht so im Stich lassen. — Die Qs. haben dafür *I do beseech your graces all to pardon me.* || *I am bound by oath: I may not do it.*

10) scil. *mother of two fair queens.*

11) Diese Zeile fehlt in den Qs.

And live with Richmond, from the reach of hell. [12]
Go, hie thee, hie thee, from this slaughter-house,
Lest thou increase the number of the dead,
And make me die the thrall of Margaret's curse, —
Nor mother, wife, nor England's counted queen. [13]

Stan. Full of wise care is this your counsel, Madam. —
Take all the swift advantage of the hours;
You shall have letters from me to my son
In your behalf, to meet you on the way: [14]
Be not ta'en tardy by unwise delay.

Duch. O ill-dispersing wind of misery! —
O, my accursed womb! the bed of death,
A cockatrice hast thou hatch'd to the world,
Whose unavoided eye is murderous! [15]

Stan. Come, Madam, come: I in all haste was sent.

Anne. And I with all unwillingness will go. —
O! would to God, that the inclusive verge
Of golden metal, that must round my brow,
Were red-hot steel to sear me to the brain! [16]
Anointed let me be with deadly venom;
And die, ere men can say — God save the queen! [17]

Q. Eliz. Go, go, poor soul, I envy not thy glory;
To feed my humour, wish thyself no harm.

Anne. No! why? — When he, that is my husband now,
Came to me, as I follow'd Henry's corse;
When scarce the blood was well wash'd from his hands,
Which issu'd from my other angel husband, [18]
And that dear saint which then I weeping follow'd;
O! when, I say, I look'd on Richard's face,
This was my wish, — „Be thou," quoth I, „accurs'd,
For making me, so young, so old a widow!
And, when thou wedd'st let sorrow haunt thy bed;
And be thy wife (if any be so mad)

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12) ausser dem Bereich der Hölle.

13) noch anerkannt als Königin von England. — Sie erinnert sich des Fluchs, den Margarethe (A. 1, Sc. 3) ausgesprochen: *Die neither mother, wife, nor England's queen.*

14) *To meet you on the way and welcome you* in den Qs.

15) So in Twelfth-Night (A. 3, Sc. 4) *they will kill one another by the look, like cockatrices.* — *unavoided* = unvermeidlich.

16) Anna wünscht sich, dass der einfassende goldene Reif, die Krone, zu einem Marterwerkzeug werden möchte, das in jener Zeit öfter erwähnt wird: ein eiserner Reif, der glühend gemacht dem Verbrecher auf das Haupt gesetzt wurde.

17) Der Jubelruf, mit welchem die neugekrönte Königin vom Volke begrüsst wird.

18) ihr erster Gemahl, der junge Sohn Heinrichs VI. — Letztern bezeichnen die Qs. in der folgenden Zeile als *dead saint.*

More miserable by the life of thee, [19]
Than thou hast made me by my dear lord's death!"
Lo! ere I can repeat this curse again,
Within so small a time, [20] my woman's heart
Grossly grew captive to his honey words,
And prov'd the subject of mine own soul's curse:
Which hitherto hath held mine eyes from rest;
For never yet one hour [21] in his bed
Did I enjoy the golden dew of sleep,
But with his timorous dreams was still awak'd. [22]
Besides, he hates me for my father Warwick,
And will, no doubt, shortly be rid of me.

Q. Eliz. Poor heart, adieu; I pity thy complaining. [23]

Anne. No more [24] than with my soul I mourn for yours.

Dor. Farewell, thou woeful welcomer of glory. [25]

Anne. Adieu, poor soul, that tak'st thy leave of it.

Duch. Go thou to Richmond, and good fortune guide thee! — [*To* Dorset.
Go thou to Richard, and good angels tend thee! [26] — [*To* Anne.
Go thou to sanctuary, and good thoughts possess thee! [*To Queen* Elizabeth.
I to my grave, where peace and rest lie with me!
Eighty odd years [27] of sorrow have I seen,
And each hour's joy wrack'd with a week of teen. [28]

Q. Eliz. Stay yet; look back with me unto the Tower. —
Pity, you ancient stones, those tender babes,
Whom envy hath immur'd within your walls;

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19) Die Qs. haben *by the death of thee.* Vgl. A. 1, Sc. 2, wo Anna sagt: *If ever he have wife, let her be made || More miserable by the death of him.*

20) Die Qs. *Even in so short a space.*

21) *hour* ist bei Sh. oftmals zweisylbig gebraucht. — Die Fol. schreibt in solchen Fällen gewöhnlich *howre.* — Die vorhergehende Zeile lautet in den Qs.: *Which ever since hath kept my eyes from sleep.*

22) Von den ängstlichen Träumen, in denen Richard aus dem Schlaf auffuhr, giebt Sh. selbst in A. 5, Sc. 3 eine Probe. — Die Qs. haben *But have been waked by his timorous dreams.*

23) Die Qs. *Alas, poor soul, I pity thy complaints.*

24) scil. *You do no more pity my complaining than etc.*

25) Die Qs. theilen diese Rede der Königin Elisabeth zu, die indess schon ihr Abschiedswort gesprochen hat. — Auch scheint Anna's Antwort nur an Dorset gerichtet zu sein, der England als Flüchtling verlassen und aus dem Range, den er als Sohn der Königin einnahm, scheiden will.

26) *guard thee* in den Qs.

27) Achtzig Jahre und einige darüber. — Sh. schreibt der Herzogin hier eben so allgemein ohne genaue Nachrechnung dieses Lebensalter zu, wie dem Lear in dem K. Lear (A. 4, Sc. 7) *a fond old man, fourscore and upward.*

28) *teen* = Schmerz, Leid. — Die folgenden sieben Verse sind nur in der Fol.

Rough cradle for such little pretty ones! [29]
Rude ragged nurse, old sullen play-fellow
For tender princes, use my babies well!
So foolish sorrow [30] bids your stones farewell. [*Exeunt.*

SCENE II.

A Room of State in the Palace.

Flourish of trumpets. RICHARD, *as King upon his throne;* [1] BUCKINGHAM, CATESBY, *a Page, and Others.*

K. Rich. Stand all apart. — Cousin of Buckingham, —

Buck. My gracious sovereign. [2]

K. Rich. Give me thy hand. Thus high, by thy advice,
And thy assistance, is king Richard seated: —
But shall we wear these glories [3] for a day,
Or shall they last, and we rejoice in them?

Buck. Still live they, and for ever let them last!

K. Rich. Ah! Buckingham, now do I play the touch, [4]
To try if thou be current gold, indeed. —
Young Edward lives. — Think now what I would speak.

Buck. Say on, my loving lord.

K. Rich. Why, Buckingham, I say, I would be king.

Buck. Why, so you are, my thrice-renowned lord.

K. Rich. Ha! am I king? 'T is so; but Edward lives.

Buck. True, noble prince.

K. Rich. O bitter consequence,
That Edward still should live! — True, noble prince. [5] —
Cousin, thou wast not wont to be so dull: —
Shall I be plain? — I wish the bastards dead;
And I would have it suddenly perform'd.
What say'st thou now? speak suddenly, be brief.

Buck. Your grace may do your pleasure.

K. Rich. Tut, tut! thou art all ice, thy kindness freezes.
Say, have I thy consent [6] that they shall die?

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29) Der Tower, poetisch personificirt als weiblich, wird hier als Wiege, Wärterin und Spielkamerad der jungen, in ihm gefangenen Prinzen apostrophirt.

30) *sorrow* verbesserte Rowe das *sorrows* der Fol. — Die spätern Folios lesen *sorrows bid.*

1) Die Fol. hat *Sound a Sennet. Enter Richard in pomp etc.;* die Qs. *The trumpets sound. Enter Richard crowned. etc.* und nach Richards ersten Worten: *Here he ascendeth his throne.*

2) Diese Worte fehlen in den Qs.

3) *honours* in den Qs.

4) *touch* = Probirstein: jetzt übernehme ich die Rolle des Probirsteins. So in Timon of Athens (A. 4, Sc. 3) *O thou touch of hearts.*

5) Richard wiederholt spöttisch Buckinghams Worte.

6) *consent* ist bei Sh. nicht bloss = Einwilligung, sondern = Mitwirkung.

Buck. Give me some little breath, some pause, dear lord,
Before I positively speak in this:
I will resolve you herein presently. [7] [*Exit* Buckingham.
Cate. The king is angry: see, he gnaws his lip. [*Aside.*
K. Rich. I will converse with iron-witted fools, [*Descends from his throne.*
And unrespective [8] boys: none are for me
That look into me with considerate eye.
High-reaching Buckingham grows circumspect.
Boy! —
Page. My lord.
K. Rich. Know'st thou not any, whom corrupting gold
Will [9] tempt unto a close exploit of death?
Page. I know a discontented gentleman,
Whose humble means match not his haughty spirit:
Gold were as good as twenty orators,
And will, no doubt, tempt him to any thing.
K. Rich. What is his name?
Page. His name, my lord, is Tyrrel.
K. Rich. I partly know the man: go, call him hither, boy. —
[*Exit Page.*
The deep-revolving witty [10] Buckingham
No more shall be the neighbour [11] to my counsels.
Hath he so long held out with me untir'd,
And stops he now for breath? [12] — well, be it so. —

Enter Stanley.

How now, lord Stanley? what 's the news?
Stan. Know, my loving lord,
The marquis Dorset, as I hear, is fled
To Richmond, in the parts where he abides. [13]
K. Rich. Come hither, Catesby: rumour it abroad,
That Anne, my wife, is very grievous sick;

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7) *presently* = sogleich, alsbald. Die Qs. haben *immediately* und in der folgenden Zeile *he bites the lip.*

8) *unrespective* ist sowohl der, der keine Rücksicht nimmt, der nichts erwägt, als auch dem man keine Rücksicht oder Erwägung schenkt.

9) Die Qs. *Would* für *Will.* — *a close exploit of death* = eine geheime Mordthat.

10) *witty* = gewitzt, gescheut. So in K. Henry VI. Third Part (A. 1, Sc. 2) *they are soldiers || Witty, courteous, liberal, full of spirit.*

11) *neighbour* = Vertrauter, nahe stehend. So in Hamlet (A. 2, Sc. 2) *so neighbour'd to his youth.*

12) Das Bild ist von einem abgehetzten Pferde entlehnt.

13) Die Qs. *in those parts beyond the seas where he abides.* — Das Folgende lautet in den Qs.: *K. Rich. Catesby. || Cate. My lord. || K. Rich. Rumour it abroad || That Anne, my wife, is sick and like to die.*

I will take order for her keeping close. [14]
Inquire me out some mean poor [15] gentleman,
Whom I will marry straight to Clarence's daughter: —
The boy is foolish, and I fear not him. —
Look, how thou dream'st! — I say again, give out,
That Anne my queen is sick, and like to die:
About it; for it stands me much upon, [16]
To stop all hopes whose growth may damage me. — [*Exit* CATESBY.
I must be married to my brother's daughter,
Or else my kingdom stands on brittle glass. —
Murder her brothers, and then marry her?
Uncertain way of gain! But I am in
So far in blood, [17] that sin will pluck on sin.
Tear-falling [18] pity dwells not in this eye. —

Re-enter Page, with TYRREL.

Is thy name Tyrrel?

Tyr. James Tyrrel, and your most obedient subject.

K. Rich. Art thou, indeed?

Tyr. Prove me, my gracious lord.

K. Rich. Dar'st thou resolve to kill a friend of mine?

Tyr. Please you; but I had rather kill two enemies.

K. Rich. Why, then thou hast it: two deep enemies,
Foes to my rest, and my sweet sleep's disturbers,
Are they that I would have thee deal upon. [19]
Tyrrel, I mean those bastards in the Tower.

Tyr. Let me have open means [20] to come to them,
And soon I 'll rid you from the fear of them.

K. Rich. Thou sing'st sweet music. Hark, come hither, Tyrrel:
Go, by this token. — Rise, and lend thine ear. [*Whispers.*
There is no more but so: — Say, it is done,
And I will love thee, and prefer thee for it. [21]

Tyr. I will despatch it straight. [*Exit.*

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14) Ich will Anstalt treffen, dass sie sich still verhalte.

15) Die Qs. *poor mean.*

16) es betrifft mich sehr, es liegt mir viel daran.

17) So in Macbeth (A. 3, Sc. 4) *I am in blood stept in so far etc.*

18) *tear-falling* = Thränen vergiessend, von dem transitiven *to fall* = fallen lassen.

19) *to deal upon* = gegen Jemanden verfahren, an Jemandem thätig sein.

20) *open means* = offener Weg zu ihnen zu gelangen.

21) Die Qs. haben *prefer thee too* und fahren dann fort: *Tyr. 'Tis done, my gracious lord.* || *K. Rich. Shall we hear from thee, ere we sleep?* || *Tyr. Ye shall, my lord.*

Re-enter Buckingham.

Buck. My lord, I have consider'd in my mind
The late request [22] that you did sound me in.
K. Rich. Well, let that rest. Dorset is fled to Richmond.
Buck. I hear the news, my lord.
K. Rich. Stanley, he is your wife's son: — well look unto it.
Buck. My lord, I claim the gift, my due by promise,
For which your honour and your faith is pawn'd;
The earldom of Hereford, and the moveables,
Which you have promised I shall possess. [23]
K. Rich. Stanley, look to your wife: if she convey
Letters to Richmond, you shall answer it.
Buck. What says your highness to my just request?
K. Rich. I do remember me, — Henry the sixth
Did prophesy, that Richmond should be king, [24]
When Richmond was a little peevish boy.
A king! — perhaps [25] —
Buck. My lord, —
K. Rich. How chance, the prophet could not at that time
Have told me, I being by, that I should kill him?
Buck. My lord, your promise for the earldom, —
K. Rich. Richmond! — When last I was at Exeter,
The mayor in courtesy show'd me the castle,
And call'd it — Rouge-mont: [26] at which name I started,
Because a bard of Ireland told me once,
I should not live long after I saw Richmond.
Buck. My lord, —
K. Rich. Ay; what 's o'clock?
Buck. I am thus bold to put your grace in mind
Of what you promis'd me.

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22) Die Qs. *demand;* ebenso weiterhin, in Buckinghams Rede.

23) Vgl. A. 3, Sc. 1, wo Gloster sagt: *when I am king, claim thou of me || The earldom of Hereford, and all the moveables etc.*

24) Diese Prophezeiung findet sich in K. Henry VI. Third Part (A. 4, Sc. 6). — Sh. vergass jedoch, dass Richard in jener Scene nicht zugegen war, wie er doch gleich nachher sagt *I, being by.*

25) Das Folgende bis zu Buckingham's Worten inclusive *Why then resolve me whether you will or no,* findet sich nur in den Qs. und ist zuerst von Pope dem Text wieder einverleibt. — Die Fol. hat dafür nur die eine Zeile: *Buck. May it please you to resolve me in my suit.*

26) In Hooker's Beschreibung der Stadt Exeter kommt dieses Schloss vor: *a very old and ancient castle, named Rugemont; that is to say, the red Hill, taking that name of the red soil or earth whereupon it is situated.* — Sh. sprach *Rugemont* und *Richmond* wahrscheinlich ziemlich gleich aus.

K. Rich. Well, but what 's o'clock?
Buck. Upon the stroke of ten.
K. Rich. Well, let it strike.
Buck. Why, let it strike?
K. Rich. Because that, like a Jack, [27] thou keep'st the stroke
Betwixt thy begging and my meditation.
I am not in the giving vein to-day.
Buck. Why, then resolve me whether you will, or no.
K. Rich. Thou troublest me: I am not in the vein.
[*Exeunt King* Richard *and Train.*

Buck. And is it thus? repays he my deep service
With such contempt? [28] made I him king for this?
O! let me think on Hastings, and be gone
To Brecknock, [29] while my fearful head is on. [*Exit.*

SCENE III.

The Same.

Enter Tyrrel.

Tyr. The tyrannous and bloody act is done;
The most arch deed of piteous massacre
That ever yet this land was guilty of.
Dighton and Forrest, whom I did suborn
To do this piece of ruthless [1] butchery,
Albeit they were flesh'd villains, bloody dogs,
Melted with tenderness and mild compassion,
Wept like to children in their death's sad story.
„Oh! thus," quoth Dighton, „lay the gentle babes," —
„Thus, thus," quoth Forrest, „girdling one another
Within their alabaster innocent arms:
Their lips were four red roses on a stalk,
And, in their summer beauty, [2] kiss'd each other.
A book of prayers on their pillow lay;
Which once," quoth Forrest, „almost chang'd my mind;

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27) d. h. *Jack o' the clock,* wie es in K. Richard II. (A. 5, Sc. 5) vorkommt: eine automatische Figur, die äusserlich an der Thurmuhr angebracht, den Arm erhob und dann zuschlug, wenn die Stunde vorüber war. So fordert Richard den Buckingham auf, ein Ende zu machen und ihn nicht länger in seinen Gedanken zu stören.

28) Die Qs. haben *Is it even so? rewards he my true service || With such deep contempt?*

29) Das Schloss Brecknock in Wales, wo Buckinghams Besitzungen lagen und er sich sicher glaubte.

1) Die Fol. hat *ruthful,* — die Qs. *To do this ruthless piece of butchery.*

2) in der vollen Pracht, mit der die Rosen im Sommer sich entfalten. — Für *And* haben die Qs. *Which.*

But, O! the devil" — there the villain stopp'd;
When Dighton thus told on, — „we smothered
The most replenished [3] sweet work of nature,
That, from the prime creation, e'er she fram'd."
Hence both are gone with conscience and remorse:
They could not speak; and so I left them both,
To bear this tidings to the bloody king.

Enter King RICHARD.

And here he comes. — All health, my sovereign lord!

K. Rich. Kind Tyrrel, am I happy in thy news?

Tyr. If to have done the thing you gave in charge
Beget your happiness, be happy then,
For it is done.

K. Rich. But did'st thou see them dead?

Tyr. I did, my lord.

K. Rich. And buried, gentle Tyrrel?

Tyr. The chaplain of the Tower hath buried them;
But where, to say the truth, [4] I do not know.

K. Rich. Come to me, Tyrrel, soon, at after-supper, [5]
When thou shalt tell the process of their death.
Meantime, but think how I may do thee good,
And be inheritor of thy desire. [6]
Farewell, till then.

Tyr. I humbly take my leave. [7] [*Exit.*

K. Rich. The son of Clarence have I pent up close;
His daughter meanly have I match'd in marriage;
The sons of Edward sleep in Abraham's bosom,
And Anne my wife hath bid this world good night.
Now, for I know the Bretagne Richmond [8] aims
At young Elizabeth, my brother's daughter,
And, by that knot, looks proudly on the crown,
To her go I, a jolly thriving wooer.

Enter CATESBY.

Cate. My lord! —

K. Rich. Good or bad news, that thou com'st in so bluntly?

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3) *replenished* = vollständig, vollendet.
4) *But how, or in what place* haben die Qs.
5) So die Qs., die Fol. *soon and after supper.*
6) setze Dich in Besitz dessen, was Dein Begehr ist.
7) Die Qs. lassen diese Worte aus.
8) Richmond hatte sich nach der Schlacht bei Tewkesbury nach der Bretagne geflüchtet, wo er am Hofe des Herzogs lebte.

Cate. Bad news, my lord: Morton is fled to Richmond;
And Buckingham, back'd with the hardy Welshmen,
Is in the field, and still his power encreaseth.

K. Rich. Ely [9] with Richmond troubles me more near,
Than Buckingham and his rash-levied strength.
Come; I have learn'd, that fearful commenting
Is leaden servitor to dull delay; [10]
Delay leads impotent and snail-pac'd beggary:
Then fiery expedition be my wing,
Jove's Mercury, and herald for a king. [11]
Go, muster men: my counsel is my shield; [12]
We must be brief, when traitors brave the field. [*Exeunt.*

SCENE IV.

The Same. Before the Palace.

Enter Queen MARGARET.

Q. Mar. So, now prosperity begins to mellow,
And drop into the rotten mouth of death.
Here in these confines slily have I lurk'd,
To watch the waning of mine enemies.
A dire induction [1] am I witness to,
And will to France; hoping, the consequence
Will prove as bitter, black, and tragical.
Withdraw thee, wretched Margaret: who comes here? [*Retiring.*

Enter Queen ELIZABETH *and the Duchess of* YORK.

Q. Eliz. Ah, my poor princes! ah, my tender babes!
My unblown flowers, new-appearing sweets!
If yet your gentle souls fly in the air,
And be not fix'd in doom perpetual,
Hover about me with your airy wings,
And hear your mother's lamentation.

Q. Mar. Hover about her; say, that right for right [2]
Hath dimm'd your infant morn to aged night. [3]

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9) d. h. Morton, der Bischof von Ely. — Die Qs. haben schon vorher *Ely is fled to Richmond.*

10) Eine ängstliche Besprechung und Betrachtung widriger Ereignisse dient nur zur stumpfen Säumniss, und auf die Säumniss folgt lahme und schneckengleich schleichende Bettelhaftigkeit.

11) Eine feurige Thatkraft ist für einen König ein Herold gleich dem Mercur, dem Götterboten des Jupiter.

12) Statt langer Berathungen greife ich zum Schilde.

1) Vgl. A. 1, Sc. 1, Anm. 10. — In der vorigen Zeile haben die Qs. *mine adversaries.*

2) *right for right* ist die gerechte Vergeltung des Gleichen mit Gleichem, dasselbe, was Sh. sonst als *measure for measure* bezeichnet.

3) Die folgenden fünf Verse sind nur in der Fol.

Duch. So many miseries have craz'd my voice,
That my woe-wearied tongue is still and mute. —
Edward Plantagenet, why art thou dead?

Q. Mar. Plantagenet doth quit Plantagenet;
Edward for Edward pays a dying debt.

Q. Eliz. Wilt thou, O God! fly from such gentle lambs,
And throw them in the entrails of the wolf?
When didst thou sleep, [4] when such a deed was done?

Q. Mar. When holy Harry died, and my sweet son.

Duch. Dead life, blind sight, poor mortal living ghost,
Woe's scene, world's shame, grave's due by life usurp'd,
Brief abstract and record of tedious days,
Rest thy unrest on England's lawful earth, [5] [*Sitting down.*
Unlawfully made drunk with innocent blood!

Q. Eliz. Ah! that thou wouldst as soon afford a grave,
As thou canst yield a melancholy seat; [6]
Then would I hide my bones, not rest them here!
Ah! who hath any cause to mourn but we? [*Sitting down by her.*

Q. Mar. If ancient sorrow be most reverent, [*Coming forward.*
Give mine the benefit of seniory, [7]
And let my griefs frown on the upper hand. [8]
If sorrow can admit society, [*Sitting down with them.*
Tell o'er your woes again by viewing mine: —
I had an Edward, till a Richard kill'd him:
I had a Henry, [9] till a Richard kill'd him;
Thou hadst an Edward, till a Richard kill'd him;
Thou hadst a Richard, till a Richard kill'd him.

---

4) Wann schliefst Du jemals, wann verhieltest Du Dich jemals unthätig, da solch eine That begangen wurde, wie die Ermordung meiner Kinder. — Manche Hgg. lesen mit der zweiten Fol. von 1632: *Why didst thou sleep.*

5) So in Titus Andronicus (A. 4, Sc. 2) *let her rest in her unrest awhile.* — Die vorige Zeile fehlt in den Qs.

6) Die Königin Elisabeth redet die Erde Englands, von der die Herzogin in der dritten Person gesprochen, hier direkt an, ohne sie namhaft zu machen.

7) *seniory,* in der Fol. *signeurie,* in den Qs. *signorie* geschrieben, gebraucht Sh. hier in ungewöhnlichem Sinne für *seniority* = Recht des Aelteren. — *senior* und *signior* wird in den alten Drucken beständig verwechselt.

8) Meinem Schmerze gebührt der Vorrang vor dem Eurigen. — Die Qs. *woes* für *griefs.* — Die Interpunction der Fol. verbindet diesen Vers mit dem folgenden, da der zweitfolgende Vers *Tell o'er your woes etc.* sich nur in den Qs. findet.

9) Die Qs. lesen *I had a Richard,* wofür Malone, der Geschichte gemäss, *Henry* setzte; die Fol. hat *I had a husband,* obwohl ein Eigennamen zu erwarten ist. Möglich jedoch, dass Sh. selbst schrieb, wie die Qs. lesen, und über der beabsichtigten Antithese von *I had etc.* und *Thou hadst etc.* den eigentlichen Namen, den Margarethe im Sinne hatte, hier ausser Acht liess.

Duch. I had a Richard too, and thou didst kill him:
I had a Rutland too; thou holp'st [10] to kill him.
Q. Mar. Thou hadst a Clarence too, and Richard kill'd him.
From forth the kennel of thy womb hath crept
A hell-hound, that doth hunt us all to death:
That dog, that had his teeth before his eyes, [11]
To worry lambs, and lap their gentle blood:
That foul defacer of God's handy-work, [12]
That excellent grand-tyrant of the earth,
That reigns in galled eyes of weeping souls,
Thy womb let loose, to chase us to our graves. —
O! upright, just, and true-disposing God,
How do I thank thee, that this carnal [13] cur
Preys on the issue of his mother's body,
And makes her pew-fellow [14] with other's moan!
Duch. O, Harry's wife! triumph not in my woes:
God witness with me, I have wept for thine.
Q. Mar. Bear with me: I am hungry for revenge,
And now I cloy me with beholding it.
Thy Edward he is dead, that kill'd my Edward;
Thy other Edward dead, to quit my Edward;
Young York he is but boot, [15] because both they
Match not the high perfection of my loss.
Thy Clarence he is dead, that stabb'd my Edward;
And the beholders of this frantic play, [16]
The adulterate [17] Hastings, Rivers, Vaughan, Grey,
Untimely smother'd in their dusky graves.
Richard yet lives, hell's black intelligencer, [18]
Only reserv'd their factor, to buy souls,

---

10) Die beiden ersten Qs. und die Fol. haben den Druckfehler *hop'st.*

11) Richard hatte, wie mehrfach erzählt, die Zähne mit auf die Welt gebracht, während seine Augen sich natürlich erst nach seiner Geburt öffneten.

12) Die beiden folgenden Zeilen finden sich, jedoch umgestellt, nur in der Fol. — *grand-tyrant* = Grosstyrann, Obertyrann, ist als Compositum zu fassen.

13) *carnal*, hier = nach Menschenfleisch begierig.

14) *pew-fellow* = Genosse, Gefährte. So in Webster's Northward Hoe: *he would make him pew-fellow with a lord's steward at least.*

15) Der junge Herzog von York, den Richard eben im Tower hatte umbringen lassen, ist nur eine Zugabe zu seinem ältern Bruder Eduard und zu seinem Vater Eduard IV., weil der Tod dieser Beiden allein nicht als Aequivalent für den Sohn der Margarethe *(my Edward)* gelten könnte. — Die Fol. hat *Matcht* für das *Match* der Qs.

16) Die Qs. haben *tragic* für *frantic.*

17) *adulterate* = ehebrecherisch, heisst Hastings wegen des Verkehrs mit der Mistress Shore. Vgl. A. 1, Sc. 1, Anm. 18.

18) Die Hölle bedient sich Richards, um durch ihn Kundschaft zu erhalten, wo sie Seelen gewinnen kann.

And send them thither; but at hand, at hand,
Ensues his piteous and unpitied end:
Earth gapes, hell burns, fiends roar, saints pray,
To have him suddenly convey'd from hence. —
Cancel his bond of life, dear God! I pray,
That I may live and say, [19] the dog is dead.

Q. Eliz. O! thou didst prophesy, the time would come,
That I should wish for thee to help me curse
That bottled spider, [20] that foul bunch-back'd toad.

Q. Mar. I call'd thee then, vain flourish of my fortune;
I call'd thee then, poor shadow, painted queen;
The presentation of but what I was, [21]
The flattering index [22] of a direful pageant,
One heav'd o' high, to be hurl'd down below:
A mother only mock'd with two fair babes;
A dream of what thou wast; a garish flag, [23]
To be the aim of every dangerous shot;
A sign of dignity, a breath, a bubble;
A queen in jest, only to fill the scene.
Where is thy husband now? where be thy brothers?
Where be thy two sons? wherein dost thou joy?
Who sues, and kneels, and says — God save the queen?
Where be the bending peers that flatter'd thee?
Where be the thronging troops that follow'd thee?
Decline [24] all this, and see what now thou art.
For happy wife, a most distressed widow;
For joyful mother, one that wails the name;
For one being sued to, one that humbly sues;
For queen, a very caitiff crown'd with care;
For she that scorn'd at me, now scorn'd of me; [25]
For she being fear'd of all, now fearing one;
For she commanding all, obey'd of none.

---

19) *live to say* in den Qs.

20) Vgl. A. 1, Sc. 3, Anm. 54.

21) ein blosses Abbild dessen nur, was ich wirklich war.

22) Vgl. A. 2, Sc. 2, Anm. 35.

23) Die Qs. haben statt dieser Zeile zwei: *A dream of which thou wert, a breath, a bubble* || *A sign of dignity, a garish flag* und lassen dann die zweitfolgende Zeile aus.

24) *decline* erklärt Malone mit *run through all this from first to the last* und citirt dazu Troilus and Cressida (A. 3, Sc. 2) *I 'll decline the whole question.* — Vielleicht gebraucht Sh. aber den eigentlichen grammatischen Sinn des Wortes hier = umbeugen, umändern, wie das Substantiv in der Declination gebeugt wird.

25) Die Qs. haben hier und in der zweitfolgenden Zeile *For one* für das *For she* der Fol. — Der folgende Vers fehlt in den Qs.

Thus hath the curse of justice whirl'd about, [26]
And left thee but a very prey to time;
Having no more but thought of what thou wast
To torture thee the more, being what thou art.
Thou didst usurp my place, and dost thou not
Usurp the just proportion of my sorrow?
Now thy proud neck bears half my burden'd yoke;
From which, even here, I slip my wearied head,
And leave the burden of it all on thee.
Farewell, York's wife, and queen of sad mischance
These English woes shall make me smile in France.

Q. Eliz. O thou! well skill'd in curses, stay a while,
And teach me how to curse mine enemies.

Q. Mar. Forbear to sleep the night, and fast the day; [27]
Compare dead happiness with living woe; [28]
Think that thy babes were fairer than they were,
And he that slew them fouler than he is:
Bettering thy loss makes the bad-causer worse: [29]
Revolving this will teach thee how to curse.

Q. Eliz. My words are dull; O! quicken them with thine.

Q. Mar. Thy woes will make them sharp, and pierce like mine.

[*Exit Queen* MARGARET.

Duch. Why should calamity be full of words?

Q. Eliz. Windy attorneys [30] to their client woes,
Airy succeeders of intestate [31] joys,
Poor breathing orators of miseries!
Let them have scope: though what they do impart
Help nothing else, [32] yet do they ease the heart.

Duch. If so, then be not tongue-ty'd: go with me,
And in the breath of bitter words let 's smother

---

26) So in Love's Labour's Lost (A. 4, Sc. 3) *And justice always whirls in equal measure*, und in K. Henry VI. First Part (A. 1, Sc. 5) *my thoughts are whirled like a potter's wheel.* — Die Qs. haben *wheel'd* für *whirl'd.*

27) *fast* ist Imperativ, wie *forbear.* — Die ersten Qs. lesen *nights* und *days.*

28) *dead happiness* = das Glück der Todten, das Glück todt zu sein, ist dem *living woe* = das Elend der Lebendigen, das Elend zu leben, gegenübergestellt. — In der folgenden Zeile hat die Fol. *sweeter* für das *fairer* der Qs.

29) Indem Du Dir Deinen Verlust vergrösserst, erscheint Dir der Urheber Deines Uebels noch übler als sonst.

30) *windy attorneys* bezieht sich auf das vorhergehende *words*: die Worte sind windige, nur aus blossem Hauch bestehende Anwalte für die Leiden, die ihre Clienten sind.

31) *intestate* ist die Lesart der Qs., für die das *intestine* der Fol. nur ein Druckfehler sein kann: die Worte sind luftige, unwesentliche Erben von Freuden, die ohne Hinterlassenschaft gestorben sind. — Wie *windy* wird auch *airy* und *poor breathing* doppelsinnig gebraucht.

32) *Help not at all* in den Qs.

My damned son, that thy two sweet sons smother'd. [*A trumpet heard.*
The trumpet sounds: [33] be copious in exclaims.

Enter King RICHARD, *and his Train, marching.*

K. Rich. Who intercepts me in my expedition? [34]

Duch. O! she that might have intercepted thee,
By strangling thee in her accursed womb,
From all the slaughters, wretch, that thou hast done.

Q. Eliz. Hid'st thou that forehead with a golden crown,
Where should be branded, [35] if that right were right,
The slaughter of the prince that ow'd that crown,
And the dire death of my poor sons, and brothers?
Tell me, thou villain-slave, where are my children?

Duch. Thou toad, thou toad, where is thy brother Clarence,
And little Ned Plantagenet, his son?

Q. Eliz. Where is the gentle Rivers, Vaughan, Grey? [36]

Duch. Where is kind Hastings?

K. Rich. A flourish, trumpets! — strike alarum, drums!
Let not the heavens hear these tell-tale women
Rail on the Lord's anointed. Strike, I say! — [*Flourish. Alarums.*
Either be patient, and entreat me fair,
Or with the clamorous report of war
Thus will I drown your exclamations.

Duch. Art thou my son?

K. Rich. Ay; I thank God, my father, and yourself.

Duch. Then patiently hear my impatience.

K. Rich. Madam, I have a touch of your condition, [37]
That cannot brook the accent of reproof.

Duch. O! let me speak. [38]

K. Rich. Do, then; but I 'll not hear.

Duch. I will be mild and gentle in my words.

K. Rich. And brief, good mother; for I am in haste.

Duch. Art thou so hasty? I have stay'd for thee,
God knows, in torment and in agony.

K. Rich. And came I not at last to comfort you?

Duch. No, by the holy rood, thou know'st it well,
Thou cam'st on earth to make the earth my hell.

---

33) Die Qs. haben dafür *I hear his drum* und lassen demnach Richard auftreten *marching, with drums and trumpets.*

34) Die Qs. lassen *me in* aus.

35) Die Qs. *graven.* — Dagegen liest die Fol. *Where 't* und schliesst den Satz mit *right.*

36) Die Qs. haben *Where is kind Hastings, Rivers, Vaughan, Grey* und lassen dann die folgende Zeile aus.

37) ich habe einen Zug von Eurer Gemüthsart in mir.

38) Diese Rede und die folgende sind nur in der Fol.

A grievous burden was thy birth to me;
Tetchy and wayward was thy infancy;
Thy school-days frightful, desperate, wild and furious;
Thy prime of manhood daring, bold and venturous:
Thy age confirm'd, proud, subtle, sly, and bloody,[39]
More mild, but yet more harmful, kind in hatred:[40]
What comfortable hour canst thou name,
That ever grac'd[41] me with thy company?

K. Rich. 'Faith, none, but Humphrey Hour, that call'd your grace
To breakfast once, forth of my company.[42]
If I be so disgracious in your eye,
Let me march on, and not offend you, Madam. —
Strike up the drum!

Duch. I pr'ythee, hear me speak.

K. Rich. You speak too bitterly.

Duch. Hear me a word;
For I shall never speak to thee again.

K. Rich. So.

Duch. Either thou wilt die by God's just ordinance,
Ere from this war thou turn a conqueror;
Or I with grief and extreme age shall perish,
And never more behold thy face[43] again.
Therefore, take with thee my most grievous curse;
Which, in the day of battle, tire thee more
Than all the complete armour that thou wear'st!
My prayers on the adverse party fight;
And there the little souls of Edward's children
Whisper the spirits of thine enemies,
And promise them success and victory.

---

39) *Thy age confirmed* = Dein reiferes Alter war stolz u. s. w. — Die Qs. lesen *proud, subtle, bloody, treacherous* und lassen den folgenden Vers aus.

40) *kind in hatred:* unter äusserlicher Freundlichkeit barg sich innerer Hass.

41) *to grace* = zur Freude oder Zierde gereichen.

42) *Humphrey Hour* ist wahrscheinlich eine scherzhafte Anspielung auf die in Sh.'s Zeit und später gebräuchliche Redensart: *to dine with Duke Humphrey* = sich ohne Mittagessen behelfen, so bezeichnet von dem Duke Humphrey's Walk genannten Seitengange der Londoner Paulskirche, in welchem die Leute, die keines Mittagsmahles theilhaft werden konnten, um die Stunde spazieren zu gehen pflegten. Daher nennt Richard als die einzige Stunde, wo er seiner Mutter Freude gemacht, die Essensstunde, wo sie einmal, um ihr Mahl einzunehmen, seine Gesellschaft verlassen habe. — In der folgenden Zeile haben die Qs. *sight* für *eye* und fahren dann fort: *Let me march on, and not offend your grace.* || *Duch. O! hear me speak, for I shall never see thee more.* || *K. Rich. Come, come, you are too bitter* || *Duch. Either thou wilt etc.*

43) Die Qs. *look upon* für *more behold*, und in der folgenden Zeile *heavy curse.*

Bloody thou art, bloody will be thy end;
Shame serves thy life,[44] and doth thy death attend. [*Exit.*

Q. Eliz. Though far more cause, yet much less spirit to curse
Abides in me: I say amen to her.[45] [*Going.*

K. Rich. Stay, Madam, I must talk a word with you.

Q. Eliz. I have no more sons of the royal blood
For thee to slaughter:[46] for my daughters, Richard,
They shall be praying nuns, not weeping queens;
And therefore level not to hit their lives.

K. Rich. You have a daughter call'd Elizabeth,
Virtuous and fair, royal and gracious.

Q. Eliz. And must she die for this? O! let her live,
And I 'll corrupt her manners, stain her beauty;
Slander myself as false to Edward's bed;
Throw over her the veil of infamy:
So she may live unscarr'd of bleeding slaughter,
I will confess she was not Edward's daughter.

K. Rich. Wrong not her birth; she is a royal princess.[47]

Q. Eliz. To save her life, I 'll say she is not so.

K. Rich. Her life is safest only in her birth.

Q. Eliz. And only in that safety died her brothers.

K. Rich. Lo! at their birth good stars were opposite.[48]

Q. Eliz. No, to their lives ill friends were contrary.

K. Rich. All unavoided[49] is the doom of destiny.

Q. Eliz. True, when avoided grace makes destiny.
My babes were destin'd to a fairer death,
If grace had bless'd thee with a fairer life.[50]

K. Rich. You speak, as if that I had slain my cousins.

Q. Eliz. Cousins, indeed; and by their uncle cozen'd[51]
Of comfort, kingdom, kindred, freedom, life.
Whose hands soever lanc'd their tender hearts,

---

44) Die Schmach folgt Dir durch's Leben wie ein Diener, und begleitet Dich auch in den Tod.

45) Statt selbst zu fluchen, begnügt sich Elisabeth zu den Flüchen der Margarethe ihr Amen zu sprechen. — In der folgenden Zeile haben die Qs. *speak* für *talk.*

46) Die Qs. haben *murder.*

47) *she is of royal blood* in den Qs.

48) Richard giebt den Tod seiner beiden Neffen den ungünstigen Gestirnen Schuld, die bei ihrer Geburt eingewirkt haben.

49) Vgl. A. 4, Sc. 1, Anm. 15. — Dem *unavoided* stellt Elisabeth dann *avoided grace* = die Frömmigkeit, welche von Richard beseitigt ist, also = Gottlosigkeit, entgegen.

50) Die folgenden vierzehn Zeilen bis *rocky bosom* fehlen in den Qs.

51) Das Wortspiel zwischen *cousin,* hier = Neffe, und *to cozen* = prellen um Etwas, hat Sh. auch in Merry Wives of Windsor (A. 4, Sc. 5) *There is three cousin-germans that has cozen'd all the hosts of Reading etc.*

Thy head, all indirectly, gave direction: [52]
No doubt the murderous knife was dull and blunt,
Till it was whetted on thy stone-hard heart, [53]
To revel in the entrails of my lambs.
But that still use of grief [54] makes wild grief tame,
My tongue should to thy ears not name my boys,
Till that my nails were anchor'd in thine eyes;
And I, in such a desperate bay of death,
Like a poor bark, of sails and tackling reft,
Rush all to pieces on thy rocky bosom.

K. Rich. Madam, so thrive I in my enterprize,
And dangerous success of bloody wars, [55]
As I intend more good to you and yours,
Than ever you or yours by me were harm'd!

Q. Eliz. What good is cover'd with the face of heaven,
To be discover'd, that can do me good?

K. Rich. The advancement of your children, gentle lady.

Q. Eliz. Up to some scaffold, there to lose their heads?

K. Rich. Unto the dignity and height of fortune. [56]
The high imperial type of this earth's glory. [57]

Q. Eliz. Flatter my sorrow with report of it:
Tell me, what state, what dignity, what honour,
Canst thou demise [58] to any child of mine?

K. Rich. Even all I have; ay, and myself and all,
Will I withal endow a child of thine;
So in the Lethe of thy angry soul
Thou drown the sad remembrance of those wrongs,
Which, thou supposest, I have done to thee.

Q. Eliz. Be brief, lest that the process of thy kindness
Last longer telling than thy kindness' date.

K. Rich. Then know, that from my soul I love thy daughter.

Q. Eliz. My daughter's mother thinks it with her soul.

K. Rich. What do you think?

---

52) Dein Kopf gab, auf hinterlistige Weise, dazu Anweisung. So in K. John (A. 3, Sc. 1) *though indirect* || *Yet indirection grows thereby direct.*

53) So in K. Henry IV. Second Part (A. 4, Sc. 4) *Thou hid'st a thousand daggers in thy heart* || *Which thou hast whetted on thy stony heart.*

54) *still use* = fortwährender Gebrauch, ist eine Zusammenstellung des Adverbiums mit dem Substantiv, wie Sh. auch andre hat; so *seldom pleasure* in den Sonnets (52).

55) Die Qs. haben *Madam, so thrive I in my dangerous attempt of hostile arms.*

56) Die Qs. *honour* für *fortune.*

57) Richard bezeichnet die Krone hier = das königliche Abbild oder Emblem aller Herrlichkeit dieser Welt.

58) *to demise to* = übertragen auf Jemanden.

Q. Eliz. That thou dost love my daughter from thy soul. [59]
So, from thy soul's love, didst thou love her brothers;
And from my heart's love I do thank thee for it.

K. Rich. Be not so hasty to confound my meaning.
I mean, that with my soul I love thy daughter,
And do intend to make her queen of England.

Q. Eliz. Well then, who dost thou mean shall be her king?

K. Rich. Even he that makes her queen: who else should be?

Q. Eliz. What! thou? [60]

K. Rich. Even so: how think you of it?

Q. Eliz. How canst thou woo her?

K. Rich. That I would learn of you,
As one being best acquainted with her humour.

Q. Eliz. And wilt thou learn of me?

K. Rich. Madam, with all my heart.

Q. Eliz. Send to her, by the man that slew her brothers,
A pair of bleeding hearts; thereon engrave
Edward and York; then, haply, will she weep:
Therefore present to her, — as sometime Margaret
Did to thy father, steep'd in Rutland's blood, —
A handkerchief, [61] which, say to her, did drain
The purple sap from her sweet brother's body,
And bid her wipe her weeping eyes withal.
If this inducement move her not to love,
Send her a letter of thy noble deeds; [62]
Tell her, thou mad'st away her uncle Clarence,
Her uncle Rivers; ay, and, for her sake,
Mad'st quick conveyance with her good aunt Anne.

K. Rich. You mock me, Madam; this is not the way
To win your daughter.

Q. Eliz. There is no other way,
Unless thou couldst put on some other shape,
And not be Richard that hath done all this. [63]

K. Rich. Say, that I did all this for love of her?

---

59) Richard fasst *from my soul* = aus ganzer Seele, Elisabeth fasst es = fern von, ausser der Seele, und fügt deshalb als Gegensatz *with her soul* hinzu.

60) Die Qs. lassen diese Worte aus und geben das Folgende so: *I, even I: what think you of it, Madam?*

61) Die folgenden anderthalb Verse fehlen in den Qs.

62) Die Qs. *a story of thy noble acts.*

63) Die folgenden 55 Verse bis zu *her tender yeärs* sind nur in der Fol.

Q. Eliz. Nay, then indeed, she cannot choose but hate thee, [64]
Having bought love with such a bloody spoil. [65]

K. Rich. Look, what is done cannot be now amended:
Men shall deal unadvisedly sometimes,
Which after-hours give leisure to repent:
If I did take the kingdom from your sons,
To make amends I 'll give it to your daughter.
If I have kill'd the issue of your womb,
To quicken your increase, I will beget
Mine issue of your blood upon your daughter.
A grandam's name is little less in love
Than is the doting title of a mother:
They are as children but one step below,
Even of your mettle, of your very blood;
Of all one pain — save for a night of groans
Endur'd of her, for whom you bid like sorrow. [66]
Your children were vexation to your youth;
But mine shall be a comfort to your age.
The loss, you have, is but a son being king,
And by that loss your daughter is made queen.
I cannot make you what amends I would,
Therefore accept such kindness as I can.
Dorset, your son, that with a fearful soul
Leads discontented steps in foreign soil,
This fair alliance quickly shall call home
To high promotions and great dignity:
The king, that calls your beauteous daughter wife,
Familiarly shall call thy Dorset brother;
Again shall you be mother to a king,
And all the ruins of distressful times
Repair'd with double riches of content.
What! we have many goodly days to see:
The liquid drops of tears that you have shed,
Shall come again transform'd to orient pearl,

---

[64]) *hate* ist der natürliche Gegensatz zu *love*, das in der vorigen Zeile wie in der folgenden vorkommt. — Tyrwhitt wollte dafür, ironisch verstanden, *love thee*, M. Mason, ebenso ironisch, *have thee* lesen.

[65]) *spoil* erklärt Johnson mit *waste*, *havock;* es ist wohl eher = die blutige Beute, der blutige Gewinn, den Richard seiner Braut in dem Tode ihrer Brüder darbringt.

[66]) nur die schmerzensvolle Nacht der Geburtswehen wird Euch bei den Enkeln erspart; diese wird statt von Euch, von Eurer Tochter erduldet, für die Ihr einst gleichen Schmerz aushieltet. — *endured of* steht für *endured by*, und *bid* ist Präteritum von *to bide* für *to abide*.

Advantaging their loan [67] with interest
Of ten-times-double gain of happiness.
Go then, my mother; to thy daughter go:
Make bold her bashful years with your experience;
Prepare her ears to hear a wooer's tale;
Put in her tender heart the aspiring flame
Of golden sovereignty; acquaint the princess
With the sweet silent hours of marriage joys:
And when this arm of mine hath chastised
The petty rebel, dull-brain'd Buckingham,
Bound with triumphant garlands will I come,
And lead thy daughter to a conqueror's bed;
To whom I will retail [68] my conquest won,
And she shall be sole victress, Cæsar's Cæsar.

Q. Eliz. What were I best to say? her father's brother
Would be her lord? Or shall I say, her uncle?
Or he that slew her brothers, and her uncles?
Under what title shall I woo for thee,
That God, the law, my honour, and her love,
Can make seem pleasing to her tender years?

K. Rich. Infer fair England's peace by this alliance.

Q. Eliz. Which she shall purchase with still lasting war.

K. Rich. Tell her, the king, that may command, entreats.

Q. Eliz. That at her hands, which the kings' King forbids. [69]

K. Rich. Say, she shall be a high and mighty queen.

Q. Eliz. To wail [70] the title, as her mother doth.

K. Rich. Say, I will love her everlastingly.

Q. Eliz. But how long shall that title, ever, last?

K. Rich. Sweetly in force unto her fair life's end.

Q. Eliz. But how long fairly shall her sweet life last?

K. Rich. As long as heaven, and nature, lengthens it.

Q. Eliz. As long as hell, and Richard, like of it.

K. Rich. Say, I, her sovereign, am her subject low. [71]

Q. Eliz. But she, your subject, loaths such sovereignty.

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67) *loan*, wahrscheinlich *lone* in der Handschrift, verbesserte Theobald das *love* (d. h. *Loue*) der Fol. — Die kostbaren Perlen verhalten sich zu den Thränen, aus denen sie entstanden, wie zwanzigfache Zinsen eines Glücksgewinnes zu dem Anlehen oder Einsatz.

68) *to retail* erklärt Malone mit *to recount, to relate;* Steevens wohl richtiger mit *to transmit*, eigentlich = aus einer Hand in die andere bringen. Vgl. A. 3, Sc. 1, Anm. 14.

69) Dass der König das aus ihrer Hand erbittet, was Gott, der König der Könige, verbietet. — Die Hgg. schreiben *the king's King*, mit Beziehung auf *the king* in der vorhergehenden Zeile. — Vgl. A. 2, Sc. 1, *lest he that is the supreme King of kings || Confound your hidden falsehood.*

70) So die Qs. Die Fol. *To vail.*

71) Die Qs. *her subject love.*

K. Rich. Be eloquent in my behalf to her.
Q. Eliz. An honest tale speeds best, being plainly told.
K. Rich. Then plainly to her tell [72] my loving tale.
Q. Eliz. Plain, and not honest, is too harsh a style.
K. Rich. Your reasons are too shallow and too quick.
Q. Eliz. O, no, my reasons are too deep and dead; —
Too deep and dead, poor infants, in their graves.
K. Rich. Harp not on that string, Madam; that is past. [73]
Q. Eliz. Harp on it still shall I, till heart-strings break.
K. Rich. Now, by my George, my garter, and my crown, —
Q. Eliz. Profan'd, dishonour'd, and the third usurp'd. [74]
K. Rich. I swear —
Q. Eliz. By nothing; for this is no oath.
Thy George, profan'd, hath lost his holy [75] honour;
Thy garter, blemish'd, pawn'd his knightly virtue;
Thy crown, usurp'd, disgrac'd his kingly glory.
If something thou wouldst swear to be believ'd,
Swear then by something that thou hast not wrong'd. [76]
K. Rich. Now, by the world, —
Q. Eliz. 'T is full of thy foul wrongs.
K. Rich. My father's death, —
Q. Eliz. Thy life hath it dishonour'd.
K. Rich. Then, by myself, —
Q. Eliz. Thyself is self-misus'd. [77]
K. Rich. Why then, by God, —
Q. Eliz. God's wrong is most of all.
If thou hadst fear'd to break an oath by him, [78]
The unity, the king my husband made,
Thou hadst not broken nor my brothers died.
If thou hadst fear'd to break an oath by him,
The imperial metal, circling now thy head,
Had grac'd the tender temples of my child;

---

72) Die Qs. *Then in plain terms tell her etc.*

73) Die Fol. setzt irrthümlich die folgende Zeile vor diese und verbindet sie mit der vorigen Rede der Elisabeth. — Q. A. hat allein das Richtige.

74) *profan'd* bezieht sich auf *my George* = das Bild des Heil. Georg, das Richard auf der Brust trägt, *dishonour'd* auf *my garter* = Hosenbandorden, und *usurp'd* auf *my crown.*

75) *holy honour,* wie die Qs. lesen, passt besser zu dem Heil. Georg; die Fol. liest, wahrscheinlich durch die Theatercensur veranlasst, *lordly honour.*

76) In den folgenden Wechselreden ist die Anordnung der Qs. als die vorzüglichere beibehalten. — In der Fol. schwört Richard nacheinander: *Then by myself — Now by the world — My father's death — Why, then, by Heaven.*

77) Die Qs. haben *Thyself thyself misusest.*

78) So die Qs. Die Fol., abweichend von ihrem Verse drei Zeilen weiter, hat hier *If thou didst fear to break an oath with him.* — Die folgenden Zeilen lauten in den Qs.: *The unity, the king my brother made || Had not been broken, nor my brother slain.*

And both the princes had been breathing here,
Which now, two tender bed-fellows [79] for dust,
Thy broken faith hath made the prey for worms.
What canst thou swear by now? [80]
K. Rich. The time to come.
Q. Eliz. That thou hast wronged in the time o'er-past;
For I myself have many tears to wash
Hereafter time, for time past, wrong'd by thee. [81]
The children live whose fathers thou hast slaughter'd,
Ungovern'd youth, to wail it in their age: [82]
The parents live, whose children thou hast butcher'd,
Old barren plants, to wail it with their age.
Swear not by time to come; for that thou hast
Misus'd ere us'd, by times ill-us'd o'er-past. [83]
K. Rich. As I intend to prosper, and repent,
So thrive I in my dangerous affairs [84]
Of hostile arms! myself myself confound!
Heaven and fortune bar me happy hours! [85]
Day, yield me not thy light, nor, night, thy rest!
Be opposite all planets of good luck
To my proceeding, if, with dear [86] heart's love,
Immaculate devotion, holy thoughts,
I tender not thy beauteous princely daughter!
In her consists my happiness and thine:
Without her, follows to myself, and thee,
Herself, the land, and many a Christian soul,
Death, desolation, ruin, and decay: [87]
It cannot be avoided but by this;
It will not be avoided but by this.
Therefore, dear mother, (I must call you so)
Be the attorney of my love to her.
Plead what I will be, not what I have been;
Not my deserts, but what I will deserve:

---

79) *play-fellows* in den Qs. und *a prey* in der folgenden Zeile.
80) Diese Frage ist nur in der Fol. — Die Qs. haben dann *By the time etc.*
81) *Hereafter time, for time by the past wrong'd* in den Qs., die in der folgenden Zeile *parents* für *fathers* haben.
82) So die Qs. — Die Fol. hat *with their age.*
83) *times o'er-past* ist der Gegensatz zu *time to come.* — Die Fol. hat den Druckfehler *repast* für *o'er-past.*
84) Die Qs. *attempt* für *affairs.*
85) Dieser Vers ist nur in der Fol.
86) Die Qs. *pure* für *dear*, also dasselbe, was gleich nachher *immaculate.*
87) Die letzten drei Verse lauten in den Qs.: *Without her, follows to this land and me,* || *To thee, herself, and many a Christian soul* || *Sad desolation, ruin, and decay.*

Urge the necessity and state of times,
And be not peevish found in great designs.[88]

Q. Eliz. Shall I be tempted of the devil thus?

K. Rich. Ay, if the devil tempt thee to do good.

Q. Eliz. Shall I forget myself, to be myself?

K. Rich. Ay, if yourself's remembrance wrong yourself.

Q. Eliz. Yet thou didst kill my children.

K. Rich. But in your daughter's womb I bury them:
Where, in that nest of spicery,[89] they will breed
Selves of themselves to your recomforture.

Q. Eliz. Shall I go win my daughter to thy will?

K. Rich. And be a happy mother by the deed.

Q. Eliz. I go. — Write to me very shortly,
And you shall understand from me her mind.[90]

K. Rich. Bear her my true love's kiss, and so farewell.
[*Kissing her. Exit Q.* Elizabeth.

Relenting fool, and shallow, changing woman!
How now? what news?

Enter Ratcliff; Catesby *following.*

Rat. Most mighty sovereign, on the western coast
Rideth a puissant navy: to our shores
Throng many doubtful hollow-hearted friends,
Unarm'd, and unresolv'd to beat them back.
'T is thought that Richmond is their admiral;
And there they hull, expecting but the aid
Of Buckingham to welcome them ashore.

K. Rich. Some light-foot friend post to the duke of Norfolk: —
Ratcliff, thyself, — or Catesby; where is he?

Cate. Here, my good lord.

K. Rich. Catesby, fly to the duke.

Cate. I will, my lord, with all convenient haste.

K. Rich. Ratcliff,[91] come hither. Post to Salisbury:
When thou com'st thither, — Dull, unmindful villain, [*To* Catesby.
Why stay'st thou here, and go'st not to the duke?

Cate. First, mighty liege, tell me your highness' pleasure,
What from your grace I shall deliver to him.

---

88) lasst Euch nicht unpraktisch, wunderlich erfinden in grossen Plänen. — Die Qs. *be not peevish, fond.*

89) Eine Anspielung auf das aus kostbarem Gewürze gebaute Nest, in welchem der Phönix, da er sich verbrennt, aus der Asche neu ersteht, ein neues Selbst aus seinem Selbst erzeugt.

90) Diese Zeile ist nur in der Fol.; ebenso das bald folgende *How now? what news?*

91) So verbesserte Rowe das *Catesby* der Fol., welche allein diese drei Worte, so wie die vorhergehende Zeile enthält.

K. Rich. O! true, good Catesby. — Bid him levy straight
The greatest strength and power he can make,
And meet me suddenly at Salisbury.
Cate. I go. [*Exit.*
Rat. What, may it please you, shall I do at Salisbury?
K. Rich. Why, what wouldst thou do there, before I go?
Rat. Your highness told me, I should post before.

Enter STANLEY.

K. Rich. My mind is chang'd.[92] — Stanley, what news with you?
Stan. None good, my liege, to please you with the hearing;
Nor none so bad, but well may be reported.[93]
K. Rich. Heyday, a riddle! neither good nor bad?
What need'st thou run so many miles about,
When thou may'st tell thy tale the nearest way?
Once more, what news?
Stan. Richmond is on the seas.
K. Rich. There let him sink, and be the seas on him,
White-liver'd[94] runagate! what doth he there?
Stan. I know not, mighty sovereign, but by guess.
K. Rich. Well, as you guess?
Stan. Stirr'd up by Dorset, Buckingham, and Morton,
He makes for England, here to claim the crown.
K. Rich. Is the chair empty? is the sword[95] unsway'd?
Is the king dead? the empire unpossess'd?
What heir of York is there alive, but we?
And who is England's king, but great York's heir?
Then, tell me, what makes he upon the seas?
Stan. Unless for that, my liege, I cannot guess.
K. Rich. Unless for that he comes to be your liege,
You cannot guess wherefore the Welshman comes.
Thou wilt revolt, and fly to him, I fear.
Stan. No, my good lord;[96] therefore mistrust me not.
K. Rich. Where is thy power then, to beat him back?
Where be thy tenants, and thy followers?
Are they not now upon the western shore,
Safe-conducting the rebels from their ships?
Stan. No, my good lord, my friends are in the north.

---

92) Die Qs. haben *My mind is chang'd, sir; my mind is chang'd;* ebenso weiterhin *Well sir, as you guess, as you guess.*

93) Die Qs. *but it may well be told.*

94) Die blutlose, weisse Leber als Symptom der Feigheit kommt auch in den Sh.'schen Epithetis *milk-liver'd* und *lily-liver'd* vor.

95) *sword* ist hier das Reichsschwert, ein Emblem der königlichen Würde.

96) Die Qs. *No, mighty liege.*

K. Rich. Cold friends to me: What do they in the north,
When they should serve their sovereign in the west?
Stan. They have not been commanded, mighty king.
Pleaseth your majesty to give me leave,
I 'll muster up my friends, and meet your grace,
Where, and what time, your majesty shall please.
K. Rich. Ay, thou wouldst be gone to join with Richmond:
But I 'll not trust thee. [97]
Stan. Most mighty sovereign,
You have no cause to hold my friendship doubtful.
I never was, nor never will be false.
K. Rich. Go then, and muster men: but leave behind
Your son, George Stanley. Look your heart [98] be firm,
Or else his head's assurance is but frail.
Stan. So deal with him, as I prove true to you. [*Exit* STANLEY.

Enter a Messenger.

Mess. My gracious sovereign, now in Devonshire,
As I by friends am well advertised,
Sir Edward Courtney, and the haughty prelate,
Bishop of Exeter, his elder brother,
With many more confederates, are in arms.

Enter another Messenger.

2. *Mess.* In Kent, my liege, the Guildfords are in arms;
And every hour more competitors [99]
Flock to the rebels, and their power grows strong.

Enter a third Messenger.

3. *Mess.* My lord, the army of great Buckingham —
K. Rich. Out on ye, owls! nothing but songs of death? [*He strikes him.*
There, take thou that, till thou bring better news.
3. *Mess.* The news I have to tell your majesty [100]
Is, that by sudden floods and fall of waters,
Buckingham's army is dispers'd and scatter'd;
And he himself wander'd away alone,
No man knows whither.

---

97) Die Qs. *I will not trust you, sir,* und in Richard's nächster Rede: *Well, go, muster men. But, hear, you leave behind etc.*

98) *your faith* in den Qs.

99) *competitor* = Genosse, Mitstrebender. — Die Qs. haben in der folgenden Zeile *Flock to their aid, and still their power increaseth.*

100) Die Qs. haben das Folgende so: *Your grace mistakes; the news I bring is good:* || *My news is that by sudden flood and fall of water* || *The duke of Buckingham's army is dispers'd and scatter'd;* || *And he himself fled, no man knows whither.* || *K. Rich. O! I cry you mercy, I did mistake.* || *Ratcliffe, reward him for the blow I gave him.* || *Hath any well-advised friend etc.*

K. Rich. I cry thee mercy:
There is my purse, to cure that blow of thine.
Hath any well-advised friend proclaim'd
Reward to him that brings the traitor in?

3. Mess. Such proclamation hath been made, my lord.

Enter a fourth Messenger.

4. Mess. Sir Thomas Lovel, and lord marquess Dorset,
'T is said, my liege, in Yorkshire are in arms:
But this good comfort bring I to your highness, —
The Bretagne navy is dispers'd by tempest.
Richmond, in Dorsetshire, sent out a boat
Unto the shore, to ask those on the banks,
If they were his assistants, yea, or no;
Who answer'd him, they came from Buckingham
Upon his party: he, mistrusting them,
Hois'd sail, and made his course again for Bretagne.

K. Rich. March on, march on, since we are up in arms;
If not to fight with foreign enemies,
Yet to beat down these rebels here at home.

Enter Catesby.

Cate. My liege, the duke of Buckingham is taken;
That is the best news. That the earl of Richmond
Is with a mighty power landed a Milford,
Is colder news, but yet they must be told.

K. Rich. Away towards Salisbury! while we reason here,
A royal battle might be won and lost. [101] —
Some one take order, Buckingham be brought
To Salisbury: the rest march on with me. [*Exeunt.*

SCENE V.

A Room in Lord Stanley's House.

Enter Stanley *and Sir* Christopher Urswick.

Stan. Sir Christopher, tell Richmond this from me: —
That, in the sty of the most bloody boar,
My son George Stanley is frank'd up in hold: [1]
If I revolt, off goes young George's head;

---

101) während wir hin und her reden, hätte eine Schlacht, in der es sich um einen König handelt, entschieden werden können.

1) Vgl. A. 1, Sc. 3, Anm. 64.

The fear of that holds off[2] my present aid.
So, get thee gone: commend me to thy lord.
Withal, say, that the queen hath heartily consented,
He should espouse Elizabeth her daughter.
But, tell me, where is princely Richmond now?
Chris. At Pembroke, or at Ha'rford-west, in Wales.
Stan. What men of name resort to him?
Chris. Sir Walter Herbert, a renowned soldier,
Sir Gilbert Talbot, Sir William Stanley;
Oxford, redoubted Pembroke, Sir James Blunt,
And Rice ap Thomas, with a valiant crew;
And many other of great name[3] and worth:
And towards London do they bend their power,
If by the way they be not fought withal.
Stan. Well, hie thee to thy lord; I kiss his hand
My letter will resolve him of my mind.
Farewell. [*Giving papers to Sir* CHRISTOPHER.
[*Exeunt.*

ACT V.

SCENE I.

Salisbury. An open Place.

Enter the Sheriff, and Guard, with BUCKINGHAM, *led to execution.*

Buck. Will not king Richard let me speak with him?
Sher. No; my good lord; therefore be patient.
Buck. Hastings, and Edward's children, Grey, and Rivers,[1]
Holy king Henry, and thy fair son Edward,
Vaughan, and all that have miscarried
By underhand corrupted foul injustice,
If that your moody discontented souls
Do through the clouds behold this present hour,
Even for revenge mock my destruction! —
This is All-Souls' day, fellow,[2] is it not?
Sher. It is.

---

[2]) Die Qs. haben *witholds* für *holds off.* — Die folgenden drei Zeilen stehen, mit geringfügiger Modification, in den Qs. in Stanley's letzter Rede und folgen dort auf *Well, hie thee to thy lord.*

[3]) Die Qs. *With many more of noble fame.*

[1]) Die Qs. haben *Rivers, Grey.*

[2]) Die Qs. haben *Fellows* und lassen statt des Sheriff in dieser Scene den Ratcliffe auftreten.

Buck. Why, then All-Souls' day is my body's dooms-day.
This [3] is the day, which, in king Edward's time,
I wish'd might fall on me, when I was found
False to his children, or his wife's allies:
This is the day, wherein I wish'd do fall
By the false faith of him whom most I trusted;
This, this All-Souls' day to my fearful soul
Is the determin'd respite of my wrong. [4]
That high All-Seer, which I dallied with,
Hath turn'd my feigned prayer on my head,
And given in earnest what I begg'd in jest.
Thus doth he force the swords of wicked men
To turn their own points in their masters' bosoms:
Thus Margaret's curse falls heavy on my neck: [5] —
„When he," quoth she, „shall split thy heart with sorrow,
Remember Margaret was a prophetess." —
Come, lead me, officers, [6] to the block of shame;
Wrong hath but wrong, and blame the due of blame.

[*Exeunt* Buckingham *and Officers.*

SCENE II.

A Plain near Tamworth.

Enter, with drum and colours, Richmond, Oxford, *Sir* James Blunt, *Sir* Walter Herbert, *and Others, with Forces, marching.*

Richm. Fellows in arms, and my most loving friends,
Bruis'd underneath the yoke of tyranny,
Thus far into the bowels [1] of the land
Have we march'd on without impediment:
And here receive we from our father Stanley
Lines of fair comfort and encouragement.
The wretched, bloody, and usurping boar,
That spoil'd your summer fields and fruitful vines,
Swills your warm blood like wash, and makes his trough

---

3) *this* bezieht sich auf *my body's dooms-day.*

4) Dieser heutige Allerseelentag ist für meine bange Seele das Ziel der Frist, welche dem von mir ausgeübten Unrecht gesetzt war; mit dem heutigen Tage ist diese Frist abgelaufen und meine Bestrafung tritt ein. — Sh. hat *All-souls* und *my fearful soul* einander gegenübergestellt.

5) Die Qs. lesen *Now Margaret's curse is fallen upon my head.* — Vgl. A. 1, Sc. 3 Margarethens letzte Rede vor ihrem Abgange.

6) Die Qs. haben *Come, sirs, convey me etc.*

1) *bowels* figürlich = das Innere, die Mitte. So in A. 3, Sc. 4 *into the fatal bowels of the deep.*

In your embowell'd bosoms,[2] this foul swine
Lies[3] now even in the centre of this isle,
Near to the town of Leicester, as we learn:
From Tamworth thither, is but one day's march.
In God's name, cheerly on, courageous friends,
To reap the harvest of perpetual peace
By this one bloody trial of sharp war.

Oxf. Every man's conscience is a thousand men,[4]
To fight against this guilty homicide.[5]

Herb. I doubt not, but his friends will turn to us.

Blunt. He hath no friends, but what are friends for fear,
Which in his dearest need[6] will fly from him.

Richm. All for our vantage: then, in God's name, march.
True hope is swift, and flies with swallow's wings,
Kings it makes gods, and meaner creatures kings. [*Exeunt.*

SCENE III.

Bosworth Field.

Enter King Richard, *and Forces; the Duke of* Norfolk, *Earl of* Surrey, *and Others.*

K. Rich. Here pitch our tents, even here in Bosworth field. —
My lord of Surrey, why look you so sad?[1]

Sur. My heart is ten times lighter than my looks.

K. Rich. My lord of Norfolk, —

Nor. Here, most gracious liege.

K. Rich. Norfolk, we must have knocks; ha! must we not?

Nor. We must both give and take, my loving lord.

K. Rich. Up with my tent! here will I lie to-night;
[*Soldiers begin to set up the King's tent.*
But where to-morrow? — Well, all 's one for that. —
Who hath descried the number of the traitors?

Nor. Six or seven thousand is their utmost power.

---

2) Dieser Eber (scil. Richard) der sich aus Eurem ausgeweideten, von ihm selbst ausgefressenen Schoosse einen Trog bereitet hat.

3) *to lie* = im Quartier liegen, sich lagern. So die Qs. Die Fol. haben *Is now.*

4) Das Bewusstsein, von dem Jeder in unserm Heere beseelt ist, macht aus jedem Einzelnen tausend Streiter. Den Gegensatz von *every man* und *a thousand men* verwischen die Qs., da sie *a thousand swords* lesen.

5) Die Qs. *that bloody homicide,* wie eben vorher erst *one bloody trial* stand.

6) *in his dearest need* = in seiner dringendsten, angelegentlichsten Noth. — So in Timon of Athens (A. 5, Sc. 2) *in our dear peril.* — Die Qs haben *greatest* für *dearest,* und *shrink* für *fly.*

1) In den Qs. *Why, how now, Catesby! why look'st thou so sad.* — Demgemäss antwortet denn auch Catesby. — In der vorigen Zeile hat die Fol. *our tent,* die Qs. *our tents.*

K. Rich. Why, our battalia trebles that account: [2]
Besides, the king's name is a tower of strength,
Which they upon the adverse faction want.
Up with the tent! — Come, noble gentlemen,
Let us survey the vantage of the ground. —
Call for some men of sound direction. [3] —
Let 's lack no discipline, [4] make no delay,
For, lords, to-morrow is a busy day. [*Exeunt.*

Enter, on the other side of the field, Richmond, *Sir* William Brandon, Oxford, *and other Officers. Some of the Soldiers pitch* Richmond's *tent.* [5]

Richm. The weary sun hath made a golden set,
And by the bright track of his fiery car,
Gives token of a goodly day to-morrow. —
Sir William Brandon, you shall bear my standard. — [6]
Give me some ink and paper in my tent:
I 'll draw the form and model of our battle,
Limit [7] each leader to his several charge,
And part in just proportion our small power. [8]
My lord of Oxford, — you, Sir William Brandon, —
And you, Sir Walter Herbert, stay with me.
The earl of Pembroke keeps his regiment:
Good captain Blunt, bear my good night to him,
And by the second hour in the morning
Desire the earl to see me in my tent. —
Yet one thing more, good captain, do for me;
Where is lord Stanley quarter'd, do you know?

Blunt. Unless I have mista'en his colours much,
(Which, well I am assur'd, I have not done)
His regiment lies half a mile, at least,
South from the mighty power of the king.

Richm. If without peril it be possible,

---

2) Unser Schlachtheer beträgt dreimal so viel als die so hoch veranschlagte Zahl des Feindes.

3) *men of sound direction* = Männer, welche tüchtige Anweisung ertheilen, bewährten Rath geben.

4) *discipline* = Kriegstüchtigkeit, Strategik und Taktik zugleich. — Die Qs. haben *want* für *lack.*

5) Diese Bühnenweisung, sowie die vorhergehende, ist erst von den Hggn. hinzugefügt.

6) Die Qs. haben *Where is Sir William Brandon* || *He shall bear my standard* und setzen die folgenden vier Zeilen erst gegen das Ende von Richmond's letzter Rede vor: *Let us consult etc.*

7) *to limit* = bestimmt oder ausschliesslich anweisen.

8) Die nächsten beiden Verse sind nur in der Fol. — Oxford, Brandon und Herbert sollen dem Richmond im Gefecht zur Seite stehen, während Pembroke bei seiner Truppenabtheilung bleiben soll.

Sweet Blunt, make some good means to speak with him, [9]
And give him from me this most needful note.
Blunt. Upon my life, my lord, I 'll undertake it:
And so, God give you quiet rest to-night! [10]
Richm. Good night, good captain Blunt. Come, gentlemen,
Let us consult upon to-morrow's business;
In to my tent, the dew [11] is raw and cold. [*They withdraw into the tent.* [12]

Enter, to his tent, King RICHARD, NORFOLK, RATCLIFF, *and* CATESBY.

K. Rich. What is 't o'clock?
Cate. It 's supper time, my lord; it 's nine o'clock. [13]
K. Rich. I will not sup to-night. —
Give me some ink and paper. —
What, is my beaver easier than it was, [14]
And all my armour laid into my tent?
Cate. It is, my liege; and all things are in readiness.
K. Rich. Good Norfolk, hie thee to thy charge.
Use careful watch; choose trusty sentinels.
Nor. I go, my lord.
K. Rich. Stir with the lark to-morrow, gentle Norfolk.
Nor. I warrant you, my lord. [*Exit.*
K. Rich. Ratcliff! [15]
Rat. My lord?
K. Rich. Send out a pursuivant at arms
To Stanley's regiment: bid him bring his power
Before sun-rising, lest his son George fall
Into the blind cave of eternal night. —
Fill me a bowl of wine. — Give me a watch: [16]
Saddle white Surrey for the field to-morrow. —

---

9) Die Qs. wiederholen hier eine frühere Zeile: *Good captain Blunt; bear my good night to him*, und lesen dann *scroll* für *note*.

10) Dieser Vers ist nur in der Fol.

11) *dew* = der Nachtthau oder Abendthau, der jetzt zu fallen anfängt. So sagt Richard nachher: *I would, these dewy tears were from the ground.* — Die Qs. haben *air* dafür.

12) Diese Bühnenweisung, die sich in der Fol. findet, ist so zu verstehen, dass Richmond auch im Zelte dem Sh.'schen Publikum fortwährend sichtbar blieb, wie gleichzeitig auch Richard in seinem, an der andern Seite der Bühne aufgeschlagenen Zelte.

13) So die Fol. Die meisten Hgg. lesen dafür mit den Qs. *It is six o'clock; full supper time*, weil man, wie Steevens bemerkt, im Jahre 1485 um sechs Uhr zu Abend gegessen. Indess konnte Sh. in diesem Zusammenhange wohl die spätere Stunde, die in seiner eigenen Periode als Zeit des Abendessens nicht unerhört war, besser gebrauchen.

14) Er hatte an seinem Helm Etwas unbequem gefunden und ihn deshalb ändern lassen.

15) In den Qs. *Catesby!* obgleich auch dort Ratcliff antwortet.

16) *watch* = ein Nachtlicht, an dessen allmähligem Niederbrennen sich der Verlauf der Nachtstunden berechnen liess. — Die Hgg. fügen die überflüssige Bühnenweisung *To Catesby* hinzu.

Look that my staves [17] be sound, and not too heavy.
Ratcliff! —

Rat. My lord?

K. Rich. Saw'st thou the melancholy [18] lord Northumberland?

Rat. Thomas the earl of Surrey, and himself,
Much about cock-shut time, [19] from troop to troop
Went through the army, cheering up the soldiers.

K. Rich. So: I am satisfied. Give me a bowl of wine:
I have not that alacrity of spirit,
Nor cheer of mind, that I was wont to have. —
Set it [20] down. — Is ink and paper ready?

Rat. It is, my lord.

K. Rich. Bid my guard watch. Leave me.
Ratcliff, about the mid of night come to my tent,
And help to arm me. — Leave me, I say.

[*King* Richard *retires into his tent. Exeunt* Ratcliff *and* Catesby. [21]

Richmond's *tent opens, and discovers him and his Officers, &c.*

Enter Stanley.

Stan. Fortune and victory sit on thy helm!

Richm. All comfort that the dark night can afford,
Be to thy person, noble father-in-law!
Tell me, how fares our loving mother? [22]

Stan. I, by attorney, bless thee from thy mother,
Who prays continually for Richmond's good.
So much for that. — The silent hours steal on,
And flaky darkness breaks within the east.
In brief, for so the season bids us be, [23]
Prepare thy battle early in the morning;
And put thy fortune to the arbitrement
Of bloody strokes, and mortal-staring [24] war.

---

17) *staves* = die Lanzenschäfte, dann die Lanzen selbst.

18) *melancholy* nennt Richard ihn, weil er nur mit Widerwillen und Saumseligkeit dem König ins Feld gefolgt war.

19) *cock-shut time* eigentlich = die Zeit, wo die Hühner sich zur Ruhe begeben, ist auch bei Sh. = Zeit des Zwielichtes. So in dem Pseudo-Shakspere'schen Drama Arden of Feversham: *In the twilight, cock-shut light.*

20) scil. *the bowl of wine* oder *the watch.*

21) Qs. und Fol. haben statt dieser Bühnenweisung nur *Exit Ratcliff* und sodann *Enter Derby* (d. h. *Stanley*) *to Richmond in his tent*, so dass weder Richards Weggang von der Bühne noch Richmonds Auftreten verzeichnet ist. Vgl. oben Anm. 12.

22) So die Qs. Die Fol. *our noble mother.*

23) scil. *bids us be brief.*

24) *mortal-staring* = mit tödtlich-starrem Blicke.

I, as I may, (that which I would I cannot) [25]
With best advantage will deceive the time,
And aid thee in this doubtful shock of arms:
But on thy side I may not be too forward,
Lest, being seen, thy brother, tender George,
Be executed in his father's sight.
Farewell. The leisure [26] and the fearful time
Cuts off the ceremonious vows of love,
And ample interchange of sweet discourse,
Which so long sunder'd friends should dwell upon.
God give us leisure for these rites of love!
Once more, adieu. — Be valiant, and speed well!

Richm. Good lords, conduct him to his regiment.
I 'll strive, with troubled thoughts, [27] to take a nap;
Lest leaden slumber peise me [28] down to-morrow,
When I should mount with wings of victory.
Once more, good night, kind lords, and gentlemen.

[*Exeunt Lords, &c. with* STANLEY.

O! Thou, whose captain I account myself,
Look on my forces with a gracious eye;
Put in their hands thy bruising irons of wrath,
That they may crush down with a heavy fall
The usurping [29] helmets of our adversaries!
Make us thy ministers of chastisement,
That we may praise thee in thy victory!
To thee I do commend my watchful soul, [30]
Ere I let fall the windows of mine eyes: [31]
Sleeping, and waking, O! defend me still! [*Sleeps.*

---

25) Der parenthetische Satz: was ich wollte, d. h. Dir offen beistehen, kann ich nicht, erklärt das *as I may* = so viel ich vermag, so wie ich darf, will ich bei der ersten günstigen Gelegenheit die obwaltenden Verhältnisse täuschen oder hintergehen, mich ihnen entziehen.

26) *leisure* = die einem bestimmten Geschäfte gewidmete Zeit, welche jetzt die sich herkömmlich ziemenden *(ceremonious)* Liebesbetheuerungen zwischen uns abschneidet. — So in K. Richard II. (A. 1, Sc. 1) *which then our leisure would not let us hear.*

27) So die Qs. Die Fol. *with troubled noise.*

28) *to peise down* = niederdrücken mit seinem Gewichte. So in dem Pseudo-Shakspere'schen Drama K. Edward III. *And peise their deeds with heavy weight of lead.*

29) *usurping helmets* = die einem Usurpator dienenden, unrechtmässig aufgesetzten Helme. So in K. Henry VI. Third Part (A. 1, Sc. 1) *write up his title in usurping blood.*

30) d. h. meine Seele, die bisher gewacht hat und die nun im Schlaf sich Deiner Hut übergiebt.

31) Derselbe Tropus findet sich auch in Romeo and Juliet (A. 4, Sc. 1) *The eyes' windows fall like death.*

The Ghost of Prince EDWARD, *Son to* HENRY *the Sixth, rises between the two tents.* [32]

Ghost. Let me sit heavy on thy soul to-morrow! [*To King* RICHARD.
Think, how thou stab'dst me in my prime of youth
At Tewksbury: Despair, therefore, and die. —
Be cheerful, Richmond; for the wronged souls
Of butcher'd princes fight in thy behalf:
King Henry's issue, Richmond, comforts thee.

The Ghost of King HENRY *the Sixth rises.*

Ghost. When I was mortal, my anointed body [*To King* RICHARD.
By thee was punched full of deadly [33] holes.
Think on the Tower, and me: despair and die;
Harry the sixth bids thee despair and die! —
Virtuous and holy, be thou conqueror! [*To* RICHMOND.
Harry that prophesy'd thou shouldst be king, [34]
Doth comfort thee in sleep: Live, and flourish!

The Ghost of CLARENCE *rises.*

Ghost. Let me sit heavy on thy soul to-morrow! [*To King* RICHARD.
I, that was wash'd to death with fulsome wine,
Poor Clarence, by thy guile betray'd to death!
To-morrow in the battle think on me,
And fall [35] thy edgeless sword. Despair, and die!
Thou offspring of the house of Lancaster, [*To* RICHMOND.
The wronged heirs of York do pray for thee;
Good angels guard thy battle! Live and flourish!

The Ghosts of RIVERS, GREY, *and* VAUGHAN, *rise.*

Riv. Let me sit heavy on thy soul to-morrow. [*To King* RICHARD.
Rivers, that died at Pomfret. Despair, and die!
Grey. Think upon Grey, and let thy soul despair. [*To King* RICHARD.
Vaugh. Think upon Vaughan, and with guilty fear
Let fall thy lance. Despair, and die! — [*To King* RICHARD.
All. Awake! and think, our wrongs in Richard's bosom [*To* RICHMOND.
Will conquer him. [36] — Awake, and win the day!

---

32) Qs. und Fol. haben hier und weiterhin einfach *Enter the Ghost of Prince Edward, Son to Henry the Sixth,* unterscheiden aber ausdrücklich, ob die Geister zu Richard oder zu Richmond reden.

33) *deadly* ist aus den Qs. und fehlt in der Fol.

34) Vgl. A. 4, Sc. 2, Anm. 24. — Die Qs. haben in der folgenden Zeile *in thy sleep.*

35) *to fall* = sinken lassen. Vgl. A. 4, Sc. 2, Anm. 18.

36) sei überzeugt, dass das Bewusstsein des uns zugefügten Unrechts, das Richard mit sich herumträgt, ihn übermannen wird in der bevorstehenden Schlacht.

The Ghost of Hastings *rises.*

Ghost. Bloody and guilty, guiltily awake; [*To King* Richard.
And in a bloody battle end thy days.
Think on lord Hastings. Despair, and die! —
Quiet, untroubled soul, awake, awake! [*To* Richmond.
Arm, fight, and conquer, for fair England's sake.

The Ghosts of the two young Princes rise. [37]

Ghosts. Dream on thy cousins smother'd in the Tower:
Let us be lead [38] within thy bosom, Richard,
And weigh thee down to ruin, shame, and death.
Thy nephews' souls bid thee despair, and die! —
Sleep, Richmond, sleep in peace, and wake in joy;
Good angels guard thee from the boar's annoy!
Live, and beget a happy race of kings.
Edward's unhappy sons do bid thee flourish.

The Ghost of Queen Anne *rises.*

Ghost. Richard, thy wife, that wretched Anne thy wife,
That never slept a quiet hour with thee, [39]
Now fills thy sleep with perturbations:
To-morrow in the battle think on me,
And fall thy edgeless sword. Despair and die! —
Thou, quiet soul, sleep thou a quiet sleep; [*To* Richmond.
Dream of success and happy victory:
Thy adversary's wife doth pray for thee.

The Ghost of Buckingham *rises.*

Ghost. The first was I that help'd thee to the crown; [*To King* Richard.
The last was I that felt thy tyranny.
O! in the battle think on Buckingham,
And die in terror of thy guiltiness.
Dream on, dream on, of bloody deeds and death:
Fainting, despair; despairing, yield thy breath! —
I died for hope [40] ere I could lend thee aid: [*To* Richmond.
But cheer thy heart, and be thou not dismay'd:

---

37) Q. A. lässt diese Geistererscheinung der des Lord Hastings vorangehen.

38) *lead,* was durch das folgende *weigh thee down* gestützt wird, hat zuerst Theobald aus Q. A. restituirt; die übrigen Qs. und die Fol. lesen *laid* dafür.

39) Vgl. A. 4, Sc. 1, Anm. 22.

40) *hope* ist mit *lend thee aid* zu verbinden: ich starb wegen der Hoffnung, die ich hegte, Dir zu helfen, noch ehe ich diese Hoffnung bethätigen konnte.

God and good angels fight on Richmond's side;
And Richard fall in height of all his pride.

[*The Ghosts vanish. King* RICHARD *starts out of his dream.* [41]

K. Rich. Give me another horse! — bind up my wounds! —
Have mercy, Jesu! — Soft! I did but dream. —
O, coward conscience, how dost thou afflict me! —
The lights burn blue. [42] — It is now [43] dead midnight.
Cold fearful drops stand on my trembling flesh.
What, do I fear myself? [44] there 's none else by:
Richard loves Richard; that is, I am I.
Is there a murderer here? No; — yes; I am:
Then fly, — What, from myself? Great reason: why?
Lest I revenge. What! Myself upon myself?
Alack! I love myself. Wherefore? for any good
That I myself have done unto myself?
O! no: alas! I rather hate myself,
For hateful deeds committed by myself.
I am a villain. Yet I lie; I am not.
Fool, of thyself speak well: — Fool, do not flatter.
My conscience hath a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain.
Perjury, perjury, [45] in the high'st degree;
Murder, stern murder, in the dir'st degree;
All several sins, all us'd in each degree,
Throng to the bar, crying all, — Guilty! guilty!
I shall despair. — There is no creature loves me:
And if I die, no soul shall pity me: —
Nay, wherefore should they? since that I myself
Find in myself no pity to myself.
Methought, the souls of all that I had murder'd
Came to my tent; and every one did threat
To-morrow's vengeance on the head of Richard.

Enter RATCLIFF.

Rat. My lord, —
K. Rich. Who 's there? [46]

---

41) Qs. und Fol. haben nur den zweiten Theil dieser Bühnenweisung. — Eigentlich sind Richard's erste Worte bis *Have mercy, Jesu* noch im Traum gesprochen, wo er, im Kampfe begriffen, sein Pferd unter sich getödtet und sich selbst verwundet wähnt.

42) So in Lyly's Galathea (1592) *I thought there was some spirit in it because it burnt so blue; for my mother would often tell me when the candle burnt blue, there was some ill spirit in the house.*

43) So Q. A. — Die andern Qs. und die Fol. haben *not* für *now.*

44) So interpungiren Qs. und Fol. — Viele Hgg. setzen dagegen *What do I fear? myself?*

45) So die Qs. Die Fol. hat *perjury* nur einmal.

46) Die Qs. *Zounds! who is there?*

Rat. Ratcliff, my lord; 't is I. The early village cock
Hath twice done salutation to the morn:
Your friends are up, and buckle on their armour. [47]
K. Rich. O Ratcliff! I have dream'd a fearful dream. —
What thinkest thou? will our friends prove all true?
Rat. No doubt, my lord.
K. Rich. O Ratcliff! I fear, I fear, —
Rat. Nay, good my lord, be not afraid of shadows.
K. Rich. By the apostle Paul, shadows to-night
Have struck more terror to the soul of Richard,
Than can the substance of ten thousand soldiers,
Armed in proof, and led by shallow Richmond.
It is not yet near day. Come, go with me:
Under our tents I 'll play the eaves-dropper,
To hear if any mean to shrink from me. [*Exeunt King* Rich. *and* Rat.

Richmond *wakes. Enter* Oxford *and Others.* [48]

Lords. Good morrow, Richmond.
Richm. 'Cry mercy, lords, and watchful gentlemen,
That you have ta'en a tardy sluggard here.
Lords. How have you slept, my lord?
Richm. The sweetest sleep, and fairest-boding dreams,
That ever enter'd in a drowsy head,
Have I since your departure had, my lords.
Methought, their souls, whose bodies Richard murder'd,
Came to my tent, and cried on victory: [49]
I promise you, my heart is very jocund
In the remembrance of so fair a dream.
How far into the morning is it, lords?
Lords. Upon the stroke of four.
Richm. Why, then 't is time to arm, and give direction. —
[*He advances to the troops.* [50]
More than I have said, loving countrymen,

---

47) Richards folgende Rede und Ratcliffs Antwort fehlen in der Fol. — Wie Dyce vermuthet, sollten die drei letzten Zeilen von Richards vorhergehendem Monolog statt derselben hier eingerückt werden, da sie an jener andern Stelle etwas ungeschickt sich ausnehmen, so dass also zu lesen wäre: *O Ratcliff, I have dream'd etc.* || *Methought, the souls etc.* || *Came to my tent etc.* || *To-morrow's vengeance etc.* Indess ist auch damit kein geeigneter Uebergang zu dem Folgenden gewonnen.

48) Die Bühnenweisung der Fol. ist *Enter Lords to Richmond sitting in his tent.* — Richmond schläft also in sitzender Stellung auf seinem Stuhle.

49) So Qs. und Fol. — Die meisten Hgg. lesen dafür *and cried — On! victory!* — Dyce der die alte Interpunction wiederherstellt, citirt dazu, in Hamlet (A. 5, Sc. 2) *this quarry cries on havoc* und in Othello (A. 5, Sc. 1) *whose noise is this that cries on murder.*

50) Qs. und Fol. haben dafür wie eine Ueberschrift *His oration to the soldiers.*

The leisure [51] and enforcement of the time
Forbids to dwell on: yet remember this, —
God and our good cause fight upon our side;
The prayers of holy saints, and wronged souls,
Like high-rear'd bulwarks, stand before our faces.
Richard except, those whom we fight against
Had rather have us win, than him they follow.
For what is he they follow? truly, gentlemen,
A bloody tyrant, and a homicide;
One rais'd in blood, and one in blood establish'd;
One that made means to come by what he hath,
And slaughter'd those that were the means to help him; [52]
A base foul stone, made precious by the foil
Of England's chair, [53] where he is falsely set:
One that hath ever been God's enemy.
Then, if you fight against God's enemy,
God will, in justice, ward you as his soldiers;
If you do sweat [54] to put a tyrant down,
You sleep in peace, the tyrant being slain;
If you do fight against your country's foes,
Your country's fat shall pay your pains the hire;
If you do fight in safeguard of your wives,
Your wives shall welcome home the conquerors;
If you do free your children from the sword,
Your children's children quit it in your age. [55]
Then, in the name of God, and all these rights,
Advance your standards, draw your willing swords.
For me, the ransom of my bold attempt [56]
Shall be this cold corpse on the earth's cold face;
But if I thrive, the gain of my attempt,
The least of you shall share his part thereof.
Sound, drums and trumpets, boldly and cheerfully;
God and Saint George! Richmond and victory! [*Exeunt.*

Re-enter King Richard; Ratcliff, *Attendants, and Forces.*

K. Rich. What said Northumberland, as touching Richmond?

Rat. That he was never trained up in arms.

---

51) Vgl. oben Anm. 26.

52) Einer, der allerlei Mittel anwandte, um das zu erlangen, was er hat, und der dann seine Helfershelfer umbrachte.

53) Der Englische Königsthron, auf dem Richard sitzt, ist gleichsam die glänzend abstechende Unterlage und Fassung, welche diesen schlechten Stein kostbar erscheinen lässt.

54) So die frühern Qs.; die späteren Qs. und die Fol. haben *swear.*

55) so werden Eure Kindeskinder es Euch in Eurem Alter vergelten, lohnen.

56) Wenn mein Unternehmen zu kühn gewesen und ich eine Busse dafür zu zahlen habe, so soll sie in meinem Fall in der Schlacht bestehen.

K. Rich. He said the truth: and what said Surrey then?
Rat. He smil'd and said, the better for our purpose.
K. Rich. He was i' the right; and so, indeed, it is. [*Clock strikes.*
Tell the clock there. — Give me a calendar. —
Who saw the sun to-day?
Rat. Not I, my lord.
K. Rich. Then he disdains to shine; for, by the book, [57]
He should have brav'd the east an hour ago:
A black day will it be to somebody. —
Ratcliff, —
Rat. My lord?
K. Rich. The sun will not be seen to-day:
The sky doth frown and lour upon our army.
I would, these dewy tears were from the ground.
Not shine to-day! Why, what is that to me,
More than to Richmond? for the self-same heaven,
That frowns on me, looks sadly upon him.

Enter Norfolk.

Nor. Arm, arm, my lord! the foe vaunts in the field.
K. Rich. Come, bustle, bustle. — Caparison my horse. —
Call up lord Stanley, bid him bring his power.
I will lead forth my soldiers to the plain,
And thus my battle shall be ordered.
My forward shall be drawn out all in length, [58]
Consisting equally of horse and foot:
Our archers shall be placed in the midst.
John duke of Norfolk, Thomas earl of Surrey,
Shall have the leading of the foot and horse.
They thus directed, we [59] will follow
In the main battle; whose puissance on either side
Shall be well winged with our chiefest horse.
This, and Saint George to boot! [60] — What think'st thou, Norfolk?
Nor. A good direction, warlike sovereign. —
This found I on my tent this morning. [*Giving a scroll.*
K. Rich. „Jocky of Norfolk, be not too bold, [61] [*Reads.*
For Dickon thy master is bought and sold."

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[57]) *book* ist, was oben *calendar* hiess = der Kalender, in welchem der tägliche Aufgang der Sonne verzeichnet steht. Vgl. Einleitung pag. XV. und XVI.

[58]) Diese Schlachtordnung fand Sh. bei dem Chronisten angegeben. — *out all* findet sich nur in Q. A.

[59]) Manche Hgg. fügen, zur Vervollständigung des Verses, *ourself* hinter *we* ein.

[60]) Das ist der Plan, und dazu helfe uns St. Georg, unser Schutzpatron.

[61]) Die Qs. und die Fol. *be not so bold;* nur eine spätere Q. hat *too bold,* in Uebereinstimmung mit den Chroniken, welche diesen Reim citiren. — *Jocky* ist familiär für *John,* wie *Dickon* für *Richard.* — *bought and sold* = verrathen und verkauft.

A thing devised by the enemy. —
Go, gentlemen; every man to his charge.
Let not our babbling dreams affright our souls;
Conscience is but a word [62] that cowards use,
Devis'd at first to keep the strong in awe:
Our strong arm be our conscience, swords our law.
March on, join bravely, let us to 't pell-mell;
If not to heaven, then hand in hand to hell. [63] —
What shall I say more than I have inferr'd?
Remember whom you are to cope withal; —
A sort of vagabonds, [64] rascals, and run-aways,
A scum of Bretagnes, [65] and base lackey peasants,
Whom their o'er-cloyed country vomits forth
To desperate adventures and assur'd destruction.
You sleeping safe, they bring to you unrest; [66]
You having lands, and bless'd with beauteous wives,
They would restrain the one, [67] distain the other.
And who doth lead them, but a paltry fellow,
Long kept in Bretagne at our mother's cost? [68]
A milk-sop, one that never in his life
Felt so much cold as over shoes in snow?
Let 's whip these stragglers o'er the seas again;
Lash hence these over-weening rags of France,
These famish'd beggars, weary of their lives;
Who, but for dreaming on this fond exploit,
For want of means, poor rats, had hang'd themselves.
If we be conquer'd, let men conquer us,
And not these bastard Bretagnes, whom our fathers
Have in their own land beaten, bobb'd, and thump'd,
And, on record, left them the heirs of shame.
Shall these enjoy our lands? lie with our wives?

---

62) So die frühern Qs., die spätern lassen *but* aus, und die Fol. setzt *For conscience is a word.*

63) So in K. Henry VI. Third Part (A. 5, Sc. 1) *If not in heaven, you 'll surely sup in hell.* — Dass erst mit dem Folgenden Richard's eigentliche Rede an seine Soldaten beginnt, deuten die Qs. an durch die Ueberschrift *His oration to his army.* Vgl. oben Anm. 50.

64) *a sort* = ein Haufe.

65) *Bretagnes,* in der Fol. *Brittaines,* sind die Bretagner, *Bretons* auf französisch.

66) So Q. A. — Die andern Qs. und die Fol. *you to unrest.*

67) *to restrain the lands* ist = den Besitz der Ländereien beschränken oder anfechten, ihn den bisherigen Besitzern nur unter lästigen Bedingungen gestatten.

68) Farmer hat nachgewiesen, dass in der Ausgabe Holinshed's, die Sh. benutzte, *moother* ein Druckfehler für *brother* ist, wie in Hall richtig steht. Nach der Chronik warf Richard hier dem Richmond vor, dass er auf Kosten des Königs Eduard IV. am Hofe des Herzogs der Bretagne erzogen sei.

Ravish our daughters? — Hark; I hear their drum. [*Drum afar off.*
Fight, gentlemen of England! fight, bold yeomen![69]
Draw, archers, draw your arrows to the head!
Spur your proud horses hard, and ride in blood:
Amaze the welkin with your broken staves![70]

Enter a Messenger.

What says lord Stanley? will he bring his power?
Mess. My lord, he doth deny to come.
K. Rich. Off with his son George's head!
Nor. My lord, the enemy is pass'd the marsh:[71]
After the battle let George Stanley die.
K. Rich. A thousand hearts are great within my bosom.
Advance our standards! set upon our foes!
Our ancient word of courage, fair Saint George,
Inspire us with the spleen of fiery dragons!
Upon them! Victory sits on our helms. [*Exeunt.*

SCENE IV.

Another Part of the Field.

Alarum: Excursions. Enter NORFOLK, *and Forces; to him* CATESBY.

Cate. Rescue, my lord of Norfolk! rescue, rescue!
The king enacts more wonders than a man,
Daring an opposite to every danger.[1]
His horse is slain, and all on foot he fights,
Seeking for Richmond in the throat of death.
Rescue, fair lord, or else the day is lost!

Alarum. Enter King RICHARD.

K. Rich. A horse! a horse! my kingdom for a horse!
Cate. Withdraw, my lord; I 'll help you to a horse.
K. Rich. Slave! I have set my life upon a cast,
And I will stand the hazard of the die.
I think there be six Richmonds in the field;
Five have I slain to-day, instead of him. —
A horse! a horse! my kingdom for a horse! [*Exeunt.*

---

69) So Q. A. — Die Fol. hat *boldly* für *bold.*

70) Lasst Eure Lanzenstäbe so im Kampfe zersplittern, dass die Atmosphäre davon sich verwirrt und entsetzt.

71) Ein Moorland auf dem Felde von Bosworth, das zwischen beiden Schlachtheeren lag.

1) indem er Gegner sucht, die es auf jede Gefahr, auf Leben und Tod, im Kampfe mit ihm aufnehmen. — Tyrwhitt wollte lesen *Daring and opposite to every danger.* — *opposite* = Gegner, kommt auch bei Sh.'s Zeitgenossen vor; so in Marston's Antonio and Mellida (1602) *Myself, myself, will dare all opposites.*

Alarums. Enter King Richard *and* Richmond; *and exeunt fighting. Retreat and flourish. Then enter* Richmond, Stanley *bearing the crown, with divers other Lords, and Forces.*

Richm. God, and your arms, be prais'd, victorious friends,
The day is ours, the bloody dog is dead.
Stan. Courageous Richmond, well hast thou acquit thee.
Lo! here, this long-usurped royalty. [2]
From the dead temples of this bloody wretch
Have I pluck'd off, to grace thy brows withal:
Wear it, enjoy it, and make much of it.
Richm. Great God of heaven, say, amen, to all! —
But, tell me, is young George Stanley living?
Stan. He is, my lord, and safe in Leicester town,
Whither, if you please, we may withdraw us.
Richm. What men of name are slain on either side?
Stan. John duke of Norfolk, Walter lord Ferrers,
Sir Robert Brakenbury, and Sir William Brandon.
Richm. Inter their bodies as becomes their births.
Proclaim a pardon to the soldies fled
That in submission will return to us;
And then, as we have ta'en the sacrament,
We will unite the white rose and the red: —
Smile heaven upon this fair conjunction,
That long hath frown'd upon their enmity! —
What traitor hears me, and says not, amen? [3]
England hath long been mad, and scarr'd herself;
The brother blindly shed the brother's blood,
The father rashly slaughter'd his own son,
The son, compell'd, been butcher to the sire;
All this divided York and Lancaster
Divided in their dire division. —
O! now, let Richmond and Elizabeth,
The true succeeders of each royal house,
By God's fair ordinance conjoin together!
And let their heirs, (God, if thy will be so)
Enrich the time to come with smooth-fac'd peace,
With smiling plenty, and fair prosperous days!
Abate the edge [4] of traitors, gracious Lord,

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2) So Q. A. — *these long-usurped royalties* in der Fol. passt nicht recht zu dem Sinn, da offenbar die Krone gemeint ist, noch auch zu dem folgenden *wear it, enjoy it etc.* — Die Fol. lässt *enjoy it* aus.

3) Wer mich hört und nicht Amen dazu spricht, der kann nur ein Verräther sein.

4) *to abate the edge* = das Schwert stumpf machen.

That would reduce [5] these bloody days again,
And make poor England weep in streams of blood!
Let them not live to taste this land's increase,
That would with treason wound this fair land's peace!
Now civil wounds are stopp'd, peace lives again:
That she may long live here, God say amen!

[*Exeunt.*

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5) *to reduce* = zurückführen, wiederbringen. So in Misfortunes of Arthur: *let her reduce the golden age again.*

SHAKSPERE'S WERKE.

HERAUSGEGEBEN UND ERKLÄRT

VON

Dr. NICOLAUS DELIUS.

VIERTER BAND.

HISTORIES:

KING HENRY VI. Part 1. — KING HENRY VI. Part 2. — KING HENRY VI. Part 3. — KING RICHARD III. — KING HENRY VIII.

ELBERFELD, 1858.

VERLAG VON R. L. FRIDERICHS.

SHAKSPERE'S

KING HENRY VIII.

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ELBERFELD, 1858.
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Gedruckt bei Sam. Lucas
in Elberfeld.

Einleitung.

In der Gesammtausgabe der Shakspere'schen Dramen in Fol. (1623) steht The Famous History of the Life of King Henry the Eight als das zehnte und letzte in der Reihe der Histories. Es ist dort in Acte und Scenen eingetheilt, aber das Personenverzeichniss fehlt und ist erst von Rowe in seiner Ausgabe (1709) hinzugefügt. Der Text der Folioausgabe ist verhältnissmässig correct und lässt nur an sehr wenigen Stellen die Collation einer etwaigen früheren Einzelausgabe des Dramas in Quarto, welche niemals existirt zu haben scheint, vermissen.

Für die chronologische Bestimmung von King Henry VIII. liegen äussere Notizen und innerliche Kennzeichen vor, aus deren Zusammenstellung sich ein ziemlich spätes Datum in dem Leben unseres Dichters als der Zeitpunkt der Abfassung dieses Dramas mit grosser Wahrscheinlichkeit ergiebt. Die äusseren Notizen bestehen in einigen zeitgenössischen brieflichen Mittheilungen und beziehen sich auf eine Feuersbrunst, welche im Juni des Jahres 1613 den Globus, das Sommertheater der Shakspere'schen Schauspielergesellschaft zerstörte, und zugleich auf das Schauspiel, dessen Aufführung die zufällige Veranlassung zu diesem Brandunglück war. Thomas Lorkin schreibt am letzten Juni 1613 an Sir Thomas Puckering u. A.: *No longer since than yesterday, while Bourbage his companie were acting at the Globe the play of Henry VIII. and there shooting of certeyne chambers in way of triumph, the fire catch'd.* — Sir Henry Wotton schreibt seinem Neffen am 6. Juli 1613 über dasselbe Ereigniss: *Now to let matters of state sleep, I will entertain you at the present with what happened this week at the Bankside. The king's players had a new play, called All is True, representing some principal pieces of the reign of Henry the Eighth, which was set forth with many extraordinary circumstances of pomp and majesty, even to the matting of the stage; the knights of the order, with their Georges and Garter, the guards with their embroidered coats and the like; sufficient, in truth, within a while to make greatness very familiar, if not ridiculous. Now King Henry, making a mask at the Cardinal Wolsey's house, and certain cannons being*

shut off at his entry, some of the paper, or other stuff, wherewith one of them was stopped, did light on the thatch, where being thought at first but an idle smoke, and their eyes being more attentive to the show, it kindled inwardly, and ran round like a train, consuming, within less than an hour, the whole house to the very ground. This was the fatal period of that virtuous fabric; wherein yet nothing did perish but wood and straw, and a few forsaken cloaks. Nach den detaillirten Angaben namentlich Wotton's kann das neue Drama, das die Shakspere'sche Schauspielergesellschaft im Globustheater damals aufführte, kein anderes als Shakspere's King Henry VIII. gewesen sein, und selbst der Titel All is True, den Wotton anführt, widerspricht dieser Annahme nicht. Es war zu jener Zeit sehr gebräuchlich, einem Drama mehr als einen Titel beizulegen und in der Anwendung der Titel nach dem Belieben des Hofes oder nach dem Geschmacke des Publikums zu wechseln;*) und das Schauspiel, das Shakspere aus der Geschichte Heinrichs VIII. gemacht hatte, mochte für die Zeit der ersten Darstellung jenen Titel, der nur die strenge historische Wahrheit des Dargestellten versprach, um so eher führen, als ein anderer Schauspieldichter, Samuel Rowley, denselben Stoff bereits in einer minder mit dem Ernst der Geschichte übereinstimmenden Behandlung auf die Bühne gebracht hatte in einem Drama, betitelt When You See Me You Know Me, or the famous Chronicle Historie of King Henry the Eighth. Rowley's Drama, bereits 1605 gedruckt, erschien in einer zweiten Auflage 1613, wahrscheinlich um mit dem damals gerade zur Aufführung gelangten Shakspere'schen Drama zu rivalisiren oder verwechselt zu werden, und Boswell bezieht den Nachdruck, der wiederholt in dem Prolog des letzteren auf die Wahrheit der dargestellten Thatsachen gelegt wird, sowie den Titel All is True selbst, auf eine geflissentliche Abweisung solcher Verwechslung, welcher Shakspere habe vorbeugen wollen.

Die Wahrscheinlichkeit, dass im Jahre 1613 Shakspere's King Henry VIII. in der That ein neues Drama gewesen, wird erhöht durch die innern Gründe des Styls und des Verses, welche beide nach allen ihren Merkmalen der spätesten Zeit unsers Dichters angehören und am deutlichsten an Cymbeline (Vgl. Einleitung zu diesem Schauspiel) und an Winter's Tale erinnern; K. Henry VIII. hat mit den genannten Dramen dieselbe durch verschlungenen Satzbau und Ellipsen herbeigeführte Dunkelheit und Gedrungenheit des Ausdrucks, dieselben mehr auf Charakteristik als auf

*) So wurde, wie Malone aus den Papieren Lord Haringtons, Schatzmeisters Jacobs I. mittheilt, im Jahre 1613 bei Hofe aufgeführt, Shakspere's King Henry IV. First Part unter dem Namen Hotspur; King Henry IV. Second Part oder The Merry Wives of Windsor unter dem Namen Sir John Fallstaff; Much Ado about Nothing unter dem Namen Benedick and Beatrix; und Julius Caesar hiess wahrscheinlich Caesar's Tragedy.

Wohllaut zielenden freieren metrischen Grundsätze gemein. Die Sprache des Chorus in Winter's Tale ähnelt auffallend der des Prologs und Epilogs in K. Henry VIII., und die Entfaltung eines gewissen scenischen Pomps und Luxus, welche als ein wesentliches Moment der Aufführung dem K. Henry mit Cymbeline gemeinschaftlich ist, deutet auf eine Periode hin, da die Shakspere'sche Bühne bereits über bedeutendere äusserliche Mittel zu verfügen hatte, als ihr zu Gebote standen bei der Darstellung der zunächst vorhergehenden historischen Dramen unseres Dichters. Man vergleiche z. B. die schlichte Art, in welcher zum Schlusse des K. Henry IV. Second Part der Krönungszug Heinrichs V. mehr angedeutet als vorgeführt wird, mit der bis auf's Einzelne eingehenden Anordnung und Hervorhebung des Krönungszuges der Anna Bullen, und ein Unterschied der ökonomischen Zustände des Theaters zu jener und zu dieser Zeit wird sich von selbst eben so deutlich aufdrängen, wie der Unterschied in der Behandlung des Stoffes, in der Diction und im Verse, der zwischen K. Henry V. und zwischen K. Henry VIII. obwaltet und sich nur durch die Annahme eines längeren dazwischen liegenden Zeitraums erklären lässt.

Im Widerspruch mit diesen äussern und innern Gründen hat die Mehrzahl der englischen Kritiker die Entstehung des K. Henry VIII. in eine um mindestens zehn Jahre frühere Zeit, in die Regierung der Königin Elisabeth, verlegt. In Ermangelung auch nur eines indirecten Beweises zu Gunsten dieser Hypothese begründet man dieselbe mit der Meinung, dass der Dichter eher der Königin Elisabeth als ihrem Nachfolger dem König Jacob I. mit einem Drama hätte gefallen können, welches die Erhebung ihrer Mutter, Anna Bullen, behandelt und mit der Taufe der jungen Prinzessin selbst schliesst. In die Complimente, welche am Ende des Dramas Cranmer in Gestalt einer Prophezeiung der langen und glücklichen Regierung der Elisabeth macht, soll der Dichter dann, als zur Zeit Jacobs I. das Drama wieder zur Aufführung gelangte, die Complimente an diesen König in einer nachträglichen Interpolation eingefügt haben. Schwerlich aber würden die der Elisabeth in Cranmers letzter Rede gespendeten Schmeicheleien die Königin ausgesöhnt haben mit der freimüthigen Darstellung, welche in den vorhergehenden Scenen der Dichter von dem Character ihres Vaters, von der eingeleiteten Verbindung desselben mit ihrer Mutter, von der im Verhältniss zur Anna Bullen so glänzend hervortretenden Erscheinung der Katharina giebt; schwerlich auch würde Elisabeth dem Dichter verstattet haben, ihre eigene Person als Säugling auf die Bühne zu bringen, sie als eine alte Fürstin (*an aged princess*) durch Cranmer bezeichnen und ihren bevorstehenden Tod prophezeien zu lassen. Erst nach Elisabeths Tod und nach der Thronbesteigung einer neuen Dynastie hinderte keine Rücksicht den Dichter, einige folgenreiche Ereignisse aus dem Leben Heinrichs VIII. zu objectiv gehaltener dramatischer Behandlung auszuwählen,

und zwar solche, die dann ihren natürlichen Abschluss in der Geburt der Elisabeth und in der prophetischen Hinweisung auf ihre nunmehr schon ganz der Geschichte angehörende Regierung erhielten. Ein rein äusserliches Motiv war es dabei, dass in einem von den königlichen Schauspielern (*the king's players*) aufgeführten Drama sich an das Lob der Elisabeth das ihres Nachfolgers Jacob, des damaligen Königs, oder vielmehr lediglich das Lob seiner Regierung — denn von seinen persönlichen Eigenschaften ist keine Rede — schliessen durfte, ohne dass deshalb eine spätere Interpolation der betreffenden Verse anzunehmen wäre. — Vollends unhaltbar ist die durch kein Zeugniss gestützte Meinung Englischer Kritiker, dass auch Zusätze von anderer Hand sich in King Henry VIII. bemerklich machen, dass der Prolog und Epilog und manches Einzelne in den Scenen von Ben Jonson herrühre, dass die ausführlichen Bühnenweisungen zu den feierlichen Aufzügen ebenfalls nicht von Shakspere herstammen. Auf die stylistische Verwandtschaft zwischen dem Prolog zu K. Henry VIII. und dem Chorus in Winter's Tale ist schon oben hingedeutet worden, und das Material zu der Anordnung der Festaufzüge, welche in dem Drama schon seiner Anlage nach eine so wesentliche Stelle haben, fand Shakspere in denselben Chroniken von Holinshed und Hall, aus denen er bei diesem historischen Drama, wie bei den früheren, seinen Stoff entlehnte. Wie er diesen Stoff behandelt hat, wird sich am besten aus einigen Auszügen ergeben, die wir aus den genannten Chroniken mittheilen und mit den Acten und Scenen des King Henry VIII. zusammenstellen.

Zu A. 1, Sc. 4. Die Bankettscene, in welcher jedoch das erste Zusammentreffen des Königs mit Anna Bullen Shakspere's eigne Erfindung zu sein scheint, ist ausführlich geschildert in Cavendish's Life of Master Thomas Wolsey, einem Buche, das auch Holinshed benutzt hat. Es heisst darin u. A.: *And when it pleased the king's majesty, for his recreation, to repair unto the cardinal's house, as he did divers times in the year, at which time there wanted no preparations, or goodly furniture, with viands of the finest sort that might be provided for money or friendship; such pleasures were then devised for the king's comfort and consolation as might be invented, or by man's wit imagined. The banquets were set forth, with masks and mummeries, in so gorgeous a sort and costly manner, that it was a heaven to behold. There wanted no dames or damsels meet or apt to dance with the maskers, or to garnish the place for the time, with other goodly disports. Then was there all kind of music and harmony set forth, with excellent voices both of men and children. I have seen the king suddenly come in thither in a mask, with a dozen of other maskers, all in garments like shepherds, made of fine cloth-of-gold and fine crimson satin paned, and caps of the same, with visors of good proportion of visnomy; their hairs and beards either of fine gold wire, or else of silver, and some being of*

black silk; having sixteen torchbearers, besides their drums, and other persons attending upon them, with visors, and clothed all in satin of the same colours. And at his coming, and before he came into the hall, ye shall understand that he came by water to the water-gate, without any noise; where, against his coming, were laid charged many chambers, and at his landing they were all shot off, which made such a rumble in the air that it was like thunder. It made all the noblemen, ladies, and gentlemen, to muse what it should mean coming so suddenly, they sitting quietly at a solemn banquet; under this sort: First, ye shall perceive that the tables were set in the chamber of presence, banquet-wise covered, my lord cardinal sitting under the cloth of estate, and there having his service all alone; and then was there set a lady and a nobleman, or a gentleman and gentlewoman, throughout all the tables in the chamber on the one side, which were made and joined as it were but one table. All which order and device was done and devised by the Lord Sands, lord chamberlain to the king; and also by Sir Henry Guilford, comptroller to the king. Then immediately after this great shot of guns the cardinal desired the lord chamberlain and comptroller to look what this sudden shot should mean, as though he knew nothing of the matter. They, thereupon looking out of the windows into Thames, returned again, and showed him that it seemed to them there should be some noblemen and strangers arrived at his bridge, as ambassadors from some foreign prince. With that quoth the cardinal, „I shall desire you, because ye can speak French, to take the pains to go down into the hall to encounter and to receive them according to their estates, and to conduct them into this chamber, where they shall see us, and all these noble personages, sitting merrily at our banquet, desiring them to sit down with us, and to take part of our fare and pastime.“ Then they went incontinent down into the hall, where they received them with twenty new torches, and conveyed them up into the chamber, with such a number of drums and fifes as I have seldom seen together at one time in any masque. At their arrival into the chamber, two and two together, they went directly before the cardinal where he sat, saluting him very reverently; to whom the lord chamberlain for them said: „Sir, forasmuch as they be strangers, and can speak no English, they have desired me to declare unto your grace thus: They, having understanding of this your triumphant banquet, where was assembled such a number of excellent fair dames, could do no less, under the supportation of your good grace, but to repair hither to view as well their incomparable beauty, as for to accompany them at mumchance, and then after to dance with them, and so to have of them acquaintance. And, sir, they furthermore require of your grace licence to accomplish the cause of their repair.“ To whom the cardinal answered that he was very well contented they should do so. Then the maskers went first and saluted all the dames as they sat, and then

returned to the most worthiest, and there opened a cup full of gold, with crowns and other pieces of coin, to whom they set divers pieces to cast at. Thus in this manner perusing all the ladies and gentlewomen, and to some they lost, and of some they won. And thus done, they returned unto the cardinal, with great reverence, pouring down all the crowns in the cup, which was about two hundred crowns. „At all," quoth the cardinal, and so cast the dice, and won them all at a cast; whereat was great joy made. Then quoth the cardinal to my lord chamberlain, „I pray you," quoth he, „show them that it seemeth me that there should be among them some noble man, whom I suppose to be much more worthy of honour to sit and occupy this room and place than I; to whom I would most gladly, if I knew him, surrender my place according to my duty." Then spake my lord chamberlain unto them in French, declaring my lord cardinal's mind, and they rounding him again in the ear, my lord chamberlain said to my lord cardinal, „Sir, they confess," quoth he, „that among them there is such a noble personage, whom, if your grace can appoint him from the other, he is contented to disclose himself, and to accept your place most worthily." With that the cardinal, taking a good advisement among them, at the last quoth he, „Me seemeth the gentleman with the black beard should be even he." And with that he arose out of his chair, and offered the same to the gentleman in the black beard, with his cap in his hand. The person to whom he offered then his chair was Sir Edward Neville, a comely knight, of a goodly personage, that much more resembled the king's person in that mask than any other. The king, hearing and perceiving the cardinal so deceived in his estimation and choice, could not forbear laughing; but plucked down his visor, and Master Neville's also, and dashed out with such a pleasant countenance and cheer, that all noble estates there amongst them, rejoiced very much. The cardinal eftsoons desired his highness to take the place of estate; to whom the king answered that he would go first and shift his apparel; and so departed, and went straight into my lord's bedchamber, where was a great fire made and prepared for him, and there new apparelled him with rich and princely garments. And in the time of the king's absence the dishes of the banquet were clean taken up, and the tables spread again with new and sweet perfumed cloths; every man sitting still until the king and his maskers came in among them again, every man being newly apparelled. Then the king took his seat under the cloth of estate, commanding no man to remove, but sit still, as they did before. Then in came a new banquet before the king's majesty, and to all the rest through the tables, wherein, I suppose, were served two hundred dishes or above, of wondrous costly meats and devices subtilly devised. Thus passed they forth the whole night with banqueting, dancing, and other triumphant devices, to the great comfort of the king, and pleasant regard of the nobility there assembled.

Zu A. 2, Sc. 4. Die grosse Gerichtsscene in Blackfriars wär bei Cavendish folgendermassen dargestellt: *Ye shall understand, as I said before, that there was a court erected in the Blackfriars in London, where these two cardinals sat for judges. Now will I set you out the manner and order of the court there. First, there was a court placed with tables, benches, and bars, like a consistory, a place judicial (for the judges to sit on). There was also a cloth of estate, under the which sat the king; and the queen sat some distance beneath the king: under the judges' feet sat the officers of the court. The chief scribe there was Dr. Stephens (who was after Bishop of Winchester); the apparitor was one Cooke, most commonly called Cooke of Winchester. Then sat there within the said court, directly before the king and the judges, the Archbishop of Canterbury, Doctor Warham, and all the other bishops. Then at both the ends, with a bar made for them, the councillors on both sides. The doctors for the king were Doctor Sampson, that was after Bishop of Chichester, and Doctor Bell, who after was Bishop of Worcester, with divers other. The protectors on the king's part were Doctor Peter, who was after made the king's chief secretary, and Doctor Tregonell, and divers other.*

Now on the other side stood the counsel for the queen, — Doctor Fisher, Bishop of Rochester, and Doctor Standish, some time a grey friar, and then Bishop of St. Asaph in Wales; two notable clerks in divinity, and in especial the Bishop of Rochester a very godly man and a devout person, who after suffered death at Tower Hill; the which was greatly lamented through all the foreign universities of Christendom. There was also another ancient doctor, called, as I remember Doctor Ridley, a very small person in stature, but surely a great and excellent clerk in divinity.

The court being thus furnished and ordered, the judges commanded the crier to proclaim silence; then was the judges' commission, which they had of the pope, published and read openly before all the audience there assembled: that done, the crier called the king, by the name of „King Henry of England, come into the court," &c. With that the king answered and said, „Here, my lords." Then he called also the queen, by the name of „Katharine queen of England, come into the court," &c.; who made no answer to the same, but rose up incontinent out of her chair, where as she sat; and because she could not come directly to the king for the distance which severed them, she took pain to go about unto the king, kneeling down at his feet in the sight of all the court and assembly; to whom she said in effect, in broken English, as followeth: —

„Sir," quoth she, „I beseech you for all the loves that hath been between us, and for the love of God, let me have justice and right; take of me some pity and compassion, for I am a poor woman and a stranger born out of your dominion; I have here no assured friend, and much les indifferent counsel; I flee to you as to the head of justice within this realm.

Alas! sir, wherein have I offended you, or what occasion of displeasure? Have I designed against your will and pleasure; intending, as I perceive, to put me from you? I take God and all the world to witness that I have been to you a true, humble, and obedient wife, ever conformable to your will and pleasure, that never said or did anything to the contrary thereof, being always well pleased and contented with all things wherein you had any delight or dalliance, whether it were in little or much; I never grudged in word or countenance, or showed a visage or spark of discontentation. I loved all those whom ye loved only for your sake, whether I had cause or no, and whether they were my friends or my enemies. This twenty years I have been your true wife, or more, and by me ye have had divers children, although it hath pleased God to call them out of this world, which hath been no default in me.“

„And when ye had me at the first, I take God to be my judge, I was a true maid without touch of man; and whether it be true or no, I put it to your conscience. If there be any just cause by the law that ye can allege against me, either of dishonesty or any other impediment to banish and put me from you, I am well content to depart to my great shame and dishonour; and if there be none, then here I most lowly beseech you let me remain in my former estate, and receive justice at your hands. The king your father was in the time of his reign of such estimation through the world for his excellent wisdom, that he was accounted and called of all men the second Solomon; and my father Ferdinand King of Spain, who was esteemed to be one of the wittiest princes that reigned in Spain many years before were both wise and excellent kings in wisdom and princely behaviour. It is not therefore to be doubted but that they elected and gathered as wise councillors about them as to their high discretions was thought meet. Also, as me seemeth, there was in those days as wise, as well-learned men, and men of as good judgement, as be at this present in both realms, who thought then the marriage between you and me good and lawful; therefore it is a wonder to hear what new inventions are now invented against me, that never intended but honesty, and cause me to stand to the order and judgment of this new court, wherein ye may do me much wrong, if ye intend any cruelty; for ye may condemn me for lack of sufficient answer, having no indifferent counsel, but such as be assigned me, with whose wisdom and learning I am not acquainted. Ye must consider that they cannot be indifferent counsellors for my part which be your subjects, and taken out of your own council before, wherein they be made privy, and dare not, for your displeasure, disobey your will and intent, being once made privy thereto. Therefore, I most humbly require you, in the way of charity, and for the love of God who is the best judge, to spare me the extremity of this new court, until I may be advertised what way and order my friends

in Spain will advise me to take; and if ye will not extend to me so much indifferent favour, your pleasure then be fulfilled, and to God I commit my cause!"

And with that she rose up, making a low curtsy to the king, and so departed from thence. Many supposed that she would have resorted again to her former place; but she took her way straight out of the house, leaning, as she was wont always to do, upon the arm of her general receiver, called Master Griffith. And the king being advertised of her departure, commanded the crier to call her again, who called her by the name of „Katharine queen of England, come into the court," &c. With that quoth Master Griffith, „Madam, ye be called again." „On, on," quoth she, „it maketh no matter, for it is no indifferent court for me, therefore I will not tarry. Go on your ways." And thus she departed out of that court, without any other, nor would never appear at any other court after.

The king perceiving that she was departed in such sort, calling to his grace's memory all her lament words that she had pronounced before him and all the audience, said thus in effect: — „Forasmuch," quoth he, „as the queen is gone, I will, in her absence, declare unto you all my lords here present assembled, she hath been to me as true, as obedient, and as comformable a wife as I could in my fantasy wish or desire. She hath all the virtuous qualities that ought to be in a woman of her dignity, or in any other of baser estate. Surely she is also a noblewoman born: if nothing were in her but only her conditions, will well declare the same." With that quoth my lord cardinal, — „Sir, I most humbly beseech your highness to declare me before all this audience, whether I have been the chief inventor or first mover of this matter unto your majesty: for I am greatly suspected of all men herein." „My lord cardinal," quoth the king, „I can well excuse you herein. Marry," quoth he, „ye have been rather against me in attempting or setting forth thereof. And to put you all out of doubt, I will declare unto you the special cause that moved me hereunto; it was a certain scrupulosity that pricked my conscience upon divers words that were spoken at a certain time by the Bishop of Bayonne, the French king's ambassador, who had been here long upon the debating for the conclusion of a marriage to be concluded between the princess, our daughter Mary and the Duke of Orleans, the French king's second son.

„And upon the resolution and determination thereof, he desired respite to advertise the king his master thereof, whether our daughter Mary should be legitimate in respect of the marriage which was sometime between the queen here and my brother the late prince Arthur. These words were so conceived within my scrupulous conscience, that it bred a doubt within my breast, which doubt pricked, vexed, and troubled so my mind, and so disquieted me, that I was in great doubt of God's indignation: which, as seemed me, appeared right well, much the rather for that he hath not sent

me any issue male; for all such issue male as I have received of the queen died incontinent after they were born; so that I doubt the punishment of God in that behalf. Thus being troubled in waves of a scrupulous conscience, and partly in despair of any issue male by her, it drave me at last to consider the estate of this realm, and the danger it stood in for lack of issue male to succeed me in this imperial dignity. I thought it good, therefore, in relief of the weighty burden of scrupulous conscience, and the quiet estate of this noble realm, to attempt the law therein, and whether I might take another wife in case that my first copulation with this gentlewoman were not lawful; which I intend not for any carnal concupiscence, nor for any displeasure or mislike of the queen's person or age, with whom I could be as well content to continue during my life, if our marriage may stand with God's laws, as with any woman alive; in which point consisteth all this doubt that we go now about to try by the learned wisdom and judgment of you our prelates and pastors of this realm here assembled for that purpose; to whose conscience and judgment I have committed the charge, according to the which, God willing, we will be right well contented to submit ourself, to obey the same for our part. Wherein after I once perceived my conscience wounded with the doubtful case herein, I moved first this matter in confession to you, my Lord of Lincoln, my ghostly father. And forasmuch as then yourself were in some doubt to give me counsel, moved me to ask further counsel of all you, my lords; wherein I moved you first, my lord of Canterbury; axing your licence (forasmuch as you were our metropolitan) to put this matter in question; and so I did of all you, my lords, to the which ye have all granted by writing under all your seals, the which I have here to be showed.“ „That is truth, if it please your highness,“ quoth the Bishop of Canterbury; „I doubt not but all my brethren here present will affirm the same.“ „No, sir, not I,“ quoth the Bishop of Rochester, „ye have not my consent thereto.“ „No! ha' the!“ quoth the king; „look here upon this: is not this your hand and seal?“ and showed him the instrument with seals. „No, forsooth, sire,“ quoth the Bishop of Rochester, „it is not my hand nor seal!“ To that quoth the king to my Lord of Canterbury, „Sir, how say ye? is it not his hand and seal?“ „Yes, sir,“ quoth my Lord of Canterbury. „That is not so,“ quoth the Bishop of Rochester, „for indeed you were in hand with me to have both my hand and seal, as other of my lords had already done; but then I said to you that I would never consent to no such act, for it were much against my conscience; nor my hand and seal should never be seen at any such instrument, God willing; with much more matter touching the same communication between us.“ „You say truth,“ quoth the Bishop of Canterbury; „such words ye said unto me; but at the last ye were fully persuaded that I should for you subscribe your name, and put to a seal myself, and ye would allow the

same.“ „All which words and matter,“ quoth the Bishop of Rochester, „under your correction, my lord, and supportation of this noble audience, there is nothing more untrue.“ „Well, well,“ quoth the king, „it shall make no matter; we will not stand with you in argument herein, for you are but one man.“ And with that the court was adjourned until the next day of this sesion.

Zu A. 4, Sc. 2. Das Ende Wolsey's, von welchem Griffith der Königin berichtet, erzählt Cavendish so: *And the next day he took his journey with Master Kingston and the guard. And as soon as they espied their old master in such a lamentable estate, they lamented him with weeping eyes, whom my lord took by the hands, and divers times by the way, as he rode, he would talk with them, sometime with one and sometime with another. At night he was lodged at a house of the Earl of Shrewsbury's, called Hardwick Hall, very ill at ease. The next day he rode to Nottingham, and there lodged that night, more sicker, and the next day we rode to Leicester Abbey; and by the way he waxed so sick that he was divers times likely to have fallen from his mule; and being night before we came to the Abbey of Leicester, where, at his coming in at the gates, the abbot of the place, with all his convent, met him with the light of many torches; whom they right honourably received with great reverence. To whom my lord said, „Father Abbot, I am come hither to leave my bones among you;“ whom they brought on his mule to the stairs' foot of his chamber, and there alighted; and Master Kingston then took him by the arm and led him up the stairs, who told me afterwards that he never carried so heavy a burden in all his life. And as soon as he was in his chamber he went incontinent to his bed, very sick. This was upon Saturday at night; and there he continued sicker and sicker.*

Upon Monday in the morning, as I stood by his bedside, about eight of the clock, the windows being close shut, having wax-lights burning upon the cupboard, I beheld him, as me seemed, drawing fast to his end. He, perceiving my shadow upon the wall by his bedside, asked who was there? „Sir, I am here,“ quoth I. „How do you?“ quoth he to me. „Very well, sir,“ quoth I, „if I might see your grace well.“ „What is it of the clock?“ said he to me. „Forsooth, sir,“ said I, „it is past eight of the clock in the morning.“ „Eight of the clock?“ quoth he; „that cannot be:“ rehearsing divers times „eight of the clock—eight of the clock—nay, nay,“ quoth he at the last, „it cannot be eight of the clock, for by eight of the clock ye shall lose your master, for my time draweth near that I must depart out of this world.“

Griffith's Charakteristik von Wolsey ist aus Holinshed: *This cardinal, as Edmund Campion, in his History of Ireland described him, was a man undoubtedly born to honour; I think, saith he, some prince's bastard, no butcher's son; exceeding wise, fair-spoken, high-minded, full of revenge, vicious of his body, lofty to his enemies, were they never so big, to those*

that accepted and sought his friendship wonderful courteous, a ripe schoolman, thrall to affections, brought a-bed with flattery, insatiable to get and more princely in bestowing, as appeareth by his two colleges at Ipswich and Oxenford, the one overthrown with his fall, the other unfinished, as yet as it lieth for an house of students (considering all the appartenances) incomparable throughout Christendom. — He held and enjoyed at once the bishopricks of York, Durham, and Winchester, the dignities of Lord Cardinal, Legate and Chancellor, the Abbey of Saint Alban's, divers Priories, sundry fat benefices in Commendam; a great preferrer of his Servants, an advancer of learning, stout in every quarrel, never happy till this overthrow: wherein he showed such moderation and ended so perfectly that the hour of his death did him more honour than all the pomp of his life passed.

Den Brief, welchen Katharine an den König richtete, kannte Shakspere nur aus einem Auszuge bei Holinshed; vollständig lautet er, aus Lord Herbert's Papieren mitgetheilt: *The hour of my death now approaching, I cannot choose but, out of the love I bear you, advise you of your soul's health, which you ought to prefer before all considerations of the world or flesh whatsoever: for which yet you have cast me into many calamities, and yourself into many troubles. But I forgive you all, and pray God to do so likewise. For the rest, I commend unto you Mary our daughter, beseeching you to be a good father to her, as I have heretofore desired. I must entreat you also to respect my maids, and give them in marriage (which is not much, they being but three), and to all my other servants a year's pay besides their due, lest otherwise they should be unprovided for. Lastly, I make this vow, that mine eyes desire you above all things. Farewell.*

Zu A. 5, Sc. 1 und 2. Die Anklage und Freisprechung Cranmers, welche in der dargestellten Weise in der That erst zehn Jahre später erfolgte, fand Shakspere in Fox's Acts and Monuments of the Christian Martyrs (1563) so beschrieben: *When night came, the king sent sir Anthony Denny about midnight to Lambeth to the archbishop, willing him forthwith to resort unto him at the court. The message done, the archbishop speedily addressed himself to the court, and coming into the gallery where the king walked and tarried for him, his highness said, „Ah, my lord of Canterbury, I can tell you news. For divers weighty considerations it is determined by me and the council, that you tomorrow at nine of the clock shall be committed to the Tower, for that you and your chaplains (as information is given us) have taught and preached, and thereby sown within the realm such a number of execrable heresies, that it is feared, the whole realm being infected with them, no small contention and commotions will rise thereby amongst my subjects, as of late days the like was in divers parts of Germany, and therefore the council*

have requested me, for the trial of the matter, to suffer them to commit you to the Tower, or else no man dare come forth as witness in those matters, you being a counsellor.“

When the king had said his mind, the archbishop kneeled down, and said, „I am content, if it please your grace, with all my heart, to go thither at your highness' commandment; and I must humbly thank your Majesty that I may come to my trial, for there be that have many ways slandered me, and now this way I hope to try myself not worthy of such report.“

The king perceiving the man's uprightness, joined with such simplicity, said, „Oh Lord, what manner o' man be you? What simplicity is in you? I had thought that you would rather have sued to us to have taken the pains to have heard you and your accusers together for your trial, without any such indurance. Do you not know what state you be in with the whole world, and how many great enemies you have? Do you not consider what an easy thing it is to procure three or four false knaves to witness against you? Think you to have better luck that way than your master Christ had? I see by it you will run headlong to your undoing, if I would suffer you. Your enemies shall not so prevail against you; for I have otherwise devised with myself to keep you out of their hands. Yet, notwithstanding, to-morrow when the council shall sit, and send for you, resort unto them, and if, in charging you with this matter, they do commit you to the Tower, require of them, because you are one of them, a counsellor, that you may have your accusers brought before them without any further indurance, and use for yourself as good persuasions that way as you may devise; and if no entreaty or reasonable request will serve, then deliver unto them this my ring (which then the king delivered unto the Archbishop), and say unto them, If there be no remedy, my lords, but that I must needs go to the Tower, then I revoke my cause from you, and appeal to the king's own person by this token unto you all; for (said the king then unto the archbishop) so soon as they shall see this my ring, they know it so well that they shall understand that I have reserved the whole cause into mine own hands and determination, and that I have discharged them thereof.“

The archbishop, perceiving the king's benignity so much to him wards, had much ado to forbear tears. „Well,“ said the king, „go your ways, my Lord, and do as I have bidden you.“ My lord, humbling himself with thanks, took his leave of the king's highness for that night.

On the morrow about nine of the clock before noon, the council sent a gentleman usher for the archbishop, who, when he came to the council-chamber door, could not be let in, but of purpose (as it seemed) was compelled there to wait among the pages, lackeys, and servingmen all alone. D. Butts, the king's physician, resorting that way, and espying how my lord of Canterbury was handled, went to the king's highness, and said,

„My lord of Canterbury, if it please your grace, is well promoted: for now he is become a lackey or a servingman, for yonder he standeth this half-hour at the council-chamber door amongst them.“ „It is not so (quoth the king), I trow, nor the council hath not so little discretion as to use the metropolitan of the realm in that sort, specially being one of their own number. But let them alone (said the king) and we shall hear more soon.“

Anon the archbishop was called into the council-chamber, to whom was alleged as before is rehearsed. The archbishop answered in like sort as the king had advised him; and in the end, when he perceived that no manner of persuasion or entreaty could serve, he delivered them the king's ring, revoking his cause into the king's hands. The whole council being thereat somewhat amazed, the earl of Bedford, with a loud voice, confirming his words with a solemn oath, said, „When you first began the matter, my lords, I told you what would become of it. Do you think that the king would suffer this man's finger to ache? Much more (I warrant you) will he defend his life against brabbling varlets. You do but cumber yourselves to hear tales and fables against him.“ And incontinently upon the receipt of the king's taken they all rose, and carried to the king his ring, surrendering that matter, as the order and use was, into his own hands.

When they were all come to the king's presence, his highness, with a severe countenance, said unto them, „Ah, my lords, I thought I had had wiser men of my council than now I find you. What discretion was this in you thus to make the primate of the realm, and one of you in office, to wait at the council-chamber door amongst servingmen? You might have considered that he was a counsellor as well as you, and you had no such commission of me so to handle him. I was content that you should try him as a counsellor, and not as a mean subject. But now I well perceive that things be done against him maliciously, and if some of you might have had your minds, you would have tried him to the uttermost. But I do you all to wit, and protest, that if a prince may be beholding unto his subject (and so solemnly laying his hand upon his breast, said), by the faith I owe to God, I take this man here, my lord of Canterbury, to be of all other a most faithful subject unto us, and one to whom we are much beholding, giving him great commendations otherwise.“ And, with that one or two of the chiefest of the council, making their excuse, declared, that in requesting his indurance, it was rather meant for his trial and his purgation against the common fame and slander of the world, than for any malice conceived against him. „Well, well, my lords (quoth the king), take him, and well use him, as he is worthy to be, and make no more ado.“ And with that, every man caught him by the hand, and made fair weather of altogethers, which might easily be done with that man.

KING HENRY VIII.

DRAMATIS PERSONÆ.

KING HENRY THE EIGHTH.
CARDINAL WOLSEY.
CARDINAL CAMPEIUS.
CAPUCIUS, Ambassador from Charles V.
CRANMER, Archbishop of Canterbury.
DUKE OF NORFOLK.
DUKE OF SUFFOLK.
DUKE OF BUCKINGHAM.
EARL OF SURREY.
Lord Chamberlain.
Lord Chancellor.
GARDINER, Bishop of Winchester.
BISHOP OF LINCOLN. LORD ABERGAVENNY. LORD SANDS.
SIR HENRY GUILDFORD.
SIR THOMAS LOVELL.
SIR ANTHONY DENNY.
SIR NICHOLAS VAUX.
Secretaries to Wolsey.
CROMWELL, Servant to Wolsey.
GRIFFITH, Gentleman-Usher to Queen Katharine.
Three other Gentlemen. Garter, King at Arms.
DOCTOR BUTTS, Physician to the King.
Surveyor to the Duke of Buckingham.
BRANDON, and a Sergeant at Arms.
Door-keeper of the Council-Chamber. Porter, and his Man.
Page to Gardiner. A Crier.

QUEEN KATHARINE, Wife to King Henry.
ANNE BULLEN, her Maid of honour.
An old Lady, Friend to Anne Bullen.
PATIENCE, Woman to Queen Katharine.

Several Lords and Ladies in the dumb shows; Women attending upon the Queen; Spirits, which appear to her; Scribes, Officers, Guards, and other Attendants.

SCENE, chiefly in London and Westminster; once, at Kimbolton.

PROLOGUE.

I come no more to make you laugh: [1] things now,
That bear a weighty and a serious brow,
Sad, high, and working, full of state and woe,
Such noble scenes as draw the eye to flow,
We now present. Those that can pity, here
May, if they think it well, let fall a tear;
The subject will deserve it. Such, as give
Their money out of hope they may believe, [2]
May here find truth too. Those that come to see
Only a show or two, and so agree
The play may pass, [3] if they be still and willing,
I 'll undertake, may see away their shilling
Richly in two short hours. Only they
That come to hear a merry, bawdy play, [4]
A noise of targets, or to see a fellow
In a long motley coat, guarded with yellow, [5]
Will be deceiv'd; for, gentle hearers, know,
To rank our chosen truth with such a show

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[1]) Der Schauspieler, der den Prolog zu sprechen hat, bereitet das Publikum darauf vor, dass es kein Lustspiel, sondern ein ernstes, erhabenes und effectvolles Drama voll Pracht, Leid und Rührung sehen werde.

[2]) Die, welche ihren Eintritt ins Schauspielhaus bezahlt haben, in der Hoffnung, dass sie keine Fabeln, sondern glaubwürdige Wahrheit dort anschauen sollen.

[3]) Zu den Zuschauern, welche für Rührung empfänglich sind, und zu denen, welche im Theater Wahrheit sehen wollen, kommt noch eine dritte Klasse von Zuschauern, die ebenfalls von dem neuen Drama befriedigt sein werden: die, welche ein Paar prachtvolle Aufzüge sehen wollen und dann das Stück für ein leidliches erklären, können, dafür sagt der Prolog gut, in den zwei Stunden, dass die Aufführung dauert, wenn sie sich ruhig verhalten, für ihren Schilling Entree genug zu sehen bekommen. — Die Construction ist: *those, that come etc., may see away their shilling. — the play may pass* hängt von *so agree* ab. — *to see away* = mit Zuschauen verthun. — *a show or two* deutet u. A. auf das in A. 4, Sc. 1 und A. 5, Sc. 4 entwickelte Schaugepränge hin.

[4]) Nur ein mit Zoten gewürztes Lustspiel oder ein Stück mit Schlachtlärmen dürfen die Zuschauer nicht erwarten.

[5]) Ein langer, buntscheckiger Rock mit gelbem Besatz war die Tracht des Narren auf dem Sh.'schen Theater, den in diesem Drama die Zuschauer vergebens erwarten würden, als unverträglich mit dem Ernste und der Tendenz des Stücks. — *to guard* = säumen, galloniren.

As fool and fight is, beside forfeiting
Our own brains, and the opinion that we bring,
To make that only true we now intend,
Will leave us never an understanding friend. [6]
Therefore, for goodness' sake, and as you are known,
The first and happiest [7] hearers of the town,
Be sad [8] as we would make ye: think, you see
The very persons of our noble story,
As they were living; think, you see them great,
And follow'd with the general throng, and sweat
Of thousand friends, [9] then, in a moment, see
How soon this mightiness meets misery.
And if you can be merry then, I 'll say,
A man may weep upon his wedding day. [10]

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6) *to rank etc.* ist Subject zu *will leave us etc.*, davon getrennt durch das eingeschobene *beside forfeiting etc.*: abgesehen davon, dass wir unser eigenes Ingenium preisgeben würden und die gute Meinung, die wir mit uns bringen, nämlich das, was wir im Sinne haben, nur wahrheitsgemäss darzustellen.

7) *happy* = begabt, talentvoll, hier im geistigen Sinn = urtheilsfähig.

8) *sad* = ernst, nachdenklich. — Der folgende Reim von *see* und *story* beruht ebenso sehr auf ungewöhnlicher Betonung, wie im Epilog der ähnliche Reim von *in* und *women*.

9) Die Copula *and* ist hier mit einer bei Sh. herkömmlichen Licenz gebraucht: der grosse Haufe folgt in dichtem Gedränge den mächtigen Herren, wie z. B. dem Wolsey, und tausend Freunde mühen sich im Schweiss ab, ihnen zu dienen.

10) Dass man bei der Betrachtung solches plötzlichen Glückswechsels, wie unser Drama es vorführt, heiter bleiben kann, ist ebenso unwahrscheinlich, als dass ein Mann an seinem Hochzeitstage weinen könnte.

ACT I.

SCENE I.

London. An Ante-chamber in the Palace.

Enter the Duke of Norfolk, *at one door; at the other, the Duke of* Buckingham, *and the Lord* Abergavenny.

Buck. Good morrow, and well met. How have you done,
Since last we saw [1] in France?
Nor. I thank your grace,
Healthful; and ever since a fresh admirer
Of what I saw there. [2]
Buck. An untimely ague
Stay'd me a prisoner in my chamber, when
Those suns of glory, those two lights of men,
Met in the vale of Andren. [3]
Nor. 'Twixt Guynes and Arde:
I was then present, saw them salute on horseback;
Beheld them, when they lighted, how they clung
In their embracement, as they grew together; [4]
Which had they, what four thron'd ones could have weigh'd
Such a compounded one?
Buck. All the whole time
I was my chamber's prisoner.
Nor. Then you lost
The view of earthly glory: Men might say,
Till this time pomp was single, but now married
To one [5] above itself. Each following day

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1) seit wir uns sahen. Wie hier *to see* gebraucht Sh. gleich nachher *to salute.*

2) Das Staunen über das, was er in Frankreich bei der Zusammenkunft der beiden Könige gesehen, ist noch so lebendig und frisch in ihm, als sähe er es jetzt erst.

3) So Sh. nach den Chroniken, welche zwischen dem Thale von Andren und der Stadt Arde in der Picardie unterscheiden. Guynes gehörte den Engländern, Arde den Franzosen. — Die meisten Hgg. setzen *Arde* für *Andren.*

4) sie umklammerten sich in ihrer Umarmung so innig, als ob sie aneinander festwüchsen. Wenn das geschehen wäre, so hätten keine andern vier Thronenbesitzer diesen einen so Zusammengefügten aufwiegen können.

5) scil. *pomp.* Der Pomp, den bis dahin immer nur ein König entfaltet hatte und der deshalb allein dagestanden hatte, wurde nun, da zwei Könige mit einander wetteiferten, vermählt mit einem andern Pomp, der mehr vorstellte.

Became the next day's master, till the last
Made former wonders its. [6] To-day the French
All clinquant, [7] all in gold, like heathen gods,
Shone down the English; and to-morrow they
Made Britain, India: [8] every man that stood
Show'd like a mine. Their dwarfish pages were
As cherubins, all gilt: the madams too,
Not us'd to toil, did almost sweat to bear
The pride upon them, that their very labour
Was to them as a painting. [9] Now this mask [10]
Was cried incomparable; and the ensuing night
Made it a fool, and beggar. The two kings,
Equal in lustre, were now best, now worst,
As presence did present them; him in eye,
Still him in praise; and, being present both,
'T was said, they saw but one, [11] and no discerner
Durst wag his tongue in censure. When these suns
(For so they phrase them) by their heralds challeng'd
The noble spirits to arms, they did perform
Beyond thought's compass; that former fabulous story,
Being now seen possible enough, got credit,
That Bevis was believ'd. [12]

Buck. O! you go far.

Nor. As I belong to worship, and affect
In honour honesty, [13] the tract of every thing
Would by a good discourser lose some life,

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6) Jeder Tag der Zusammenkunft übertraf in der Prachtentwickelung den vorhergehenden, bis der letzte Tag die Wunder der früheren Tage sich selbst zu eigen machte, sie alle in sich vereinigte.

7) *clinquant* = flimmernd wie von Gold.

8) Die Engländer strahlten von Juwelen, als ob ihr Vaterland eine Heimath der Edelsteine, ein Indien wäre.

9) Die Anstrengung, so vielen Prunk an ihrem Leibe zu tragen, röthete die Wangen der Damen, als ob sie Schminke aufgelegt hätten.

10) *mask* = Maskenzug, Maskenfest.

11) welchen König man gerade im Auge hatte, den pries man auch, und wenn Beide gegenwärtig waren, sah man nur einen, und kein sondernder Beurtheiler durfte ein unterscheidendes Urtheil laut werden lassen.

12) Beim Anblick der körperlichen Kraft und Gewandtheit, welche im Turnier entwickelt wurde, zweifelte man auch nicht länger an der Wahrheit der Wunderthaten, die von dem Sachsen Bevis erzählt werden, dem gewaltigen Recken, den Wilhelm der Eroberer zum Grafen von Southampton ernannte. Auf den Zweikampf des Bevis mit dem Riesen Ascapart spielt Sh. an in der ersten Bearbeitung des K. Henry VI. Second Part (A. 2, Sc. 3) *As Bevis of Southampton fell upon Ascapart.*

13) So wahr ich einem adeligen Stande angehöre und in ehrenhafter Weise nach Ehrbarkeit und Wahrhaftigkeit strebe, also die Wahrheit sage.

Which action's self was tongue to. [14] All was royal:
To the disposing of it nought rebell'd;
Order gave each thing view, the office [15] did
Distinctly his full function.

Buck. Who did guide,
I mean, who set the body and the limbs
Of this great sport together, as you guess?

Nor. One, certes, that promises no element [16]
In such a business.

Buck. I pray you, who, my lord?

Nor. All this was order'd by the good discretion
Of the right reverend cardinal of York.

Buck. The devil speed him! no man's pie is freed
From his ambitious finger. [17] What had he
To do in these fierce vanities? [18] I wonder,
That such a keech [19] can with his very bulk
Take up the rays o' the beneficial sun,
And keep it from the earth.

Nor. Surely, Sir
There 's in him stuff that puts him to these ends;
For, being not propp'd by ancestry, whose grace
Chalks successors their way, nor call'd upon
For high feats done to the crown; neither allied
To eminent assistants, but spider-like,
Out of his self-drawing web, [20] he gives us note,
The force of his own merit makes his way;

---

14) Das grosse Ereigniss sprach in seinem Vorgange selbst ein Leben aus, das in der Erzählung sogar eines guten Erzählers verloren gehen würde. — Die folgenden Worte bis *sport together* incl. theilt die Fol. dem Buckingham zu und beginnt dann Norfolk's Antwort mit *As you guess.* — Die veränderte Vertheilung der Reden rührt von Theobald her.

15) *office* = die Beamten, welche mit Anordnung der Festlichkeiten betraut gewesen waren.

16) *element* erklärt Johnson hier mit *initiation, rudiment of knowledge.* Es ist vielleicht aber im gewöhnlichen Sinne des Worts zu verstehen: Einer, der an sich nicht verspricht, dass er an solchen Dingen Theil habe, ein Bestandtheil solcher Dinge sei.

17) Das Sprichwort *to have a finger in the pie* findet sich schon in der Sh. bekannten Sprichwörtersammlung von Ray.

18) *fierce vanities* = weltliche Eitelkeiten, bei denen es laut und lärmend hergeht, wie bei solchen Turnieren, die also dem geistlichen Charakter des Cardinals und Erzbischofs Wolsey wenig entsprechen.

19) *keech* — Fleischmasse, Dickwanst, hier nach Steevens' Vermuthung zugleich eine höhnische Anspielung auf die Abstammung Wolsey's, der der Sohn eines Metzgers war.

20) spinnengleich, aus seinem Gewebe, das sich selbst ausspannt, giebt er uns Kunde — *he gives* verbessert Steevens das sinnlose *O give us note* der Fol., die hinter *web* ein Punktum setzt.

A gift that heaven gives for him, which buys
A place next to the king. [21]
Aber. I cannot tell
What heaven hath given him: let some graver eye
Pierce into that; but I can see his pride
Peep through each part of him: Whence has he that?
If not from hell, the devil is a niggard;
Or has given all before, and he begins
A new hell in himself.
Buck. Why the devil,
Upon this French going out, [22] took he upon him,
Without the privity o' the king, t' appoint
Who should attend on him? [23] He makes up the file
Of all the gentry; for the most part such
To whom as great a charge as little honour
He meant to lay upon: and his own letter,
The honourable board of council out,
Must fetch him in he papers. [24]
Aber. I do know
Kinsmen of mine, three at the least, that have
By this so sicken'd their estates, that never
They shall abound as formerly.
Buck. O, many
Have broke their backs, with laying manors on them
For this great journey. [25] What did this vanity,

---

[21]) Dass Wolsey kraft seines eigenen Verdienstes seinen Weg macht, ist eine Gabe, die der Himmel zu seinen Gunsten verlieh und die ihm einen Platz unmittelbar neben dem König verschafft.

[22]) bei Gelegenheit dieser Reise nach Frankreich.

[23]) *him* bezieht sich auf *king*.

[24]) Wolsey hat eigenmächtig die Liste der Edelleute entworfen, die den König nach Frankreich begleiten sollten, grösstentheils solche, denen er durch diese Begleitung ebenso grosse Kosten wie geringe Ehre verursachen wollte; und Wolsey's eignes Berufungsschreiben, indem der Staatsrath ganz ausser Spiel blieb, gar nicht befragt wurde, musste jeden, dessen Namen er auf's Papier setzt, citiren. — Vor *out* ist *being* zu ergänzen, und *he papers* bezieht sich auf *him*: derjenige, den er zu Papier bringt. — Für *To whom as great a charge etc.*, wo *To* nachher wiederholt wird in *upon*, setzen die meisten Hgg. willkührlich *Too*.

[25]) Viele, die den König nach Frankreich begleiteten, hatten sich so prachtvoll ausgerüstet und ganze Herrenhäuser verkauft, um den Erlös derselben auf ihre Kleidung zu verwenden, so dass sie gleichsam den damit belasteten Rücken gebrochen haben, d. h. bankerott geworden sind. So in Camden's Remains (1605) *There was a nobleman merrily conceited and virtuously given, that having lately sold a manor of an hundred tenements, came ruffling into the court, saying: Am I not a mighty man that bear an hundred houses on my back?*

But minister communication of
A most poor issue? [26]
Nor. Grievingly I think,
The peace between the French and us not values
The cost that did conclude it.
Buck. Everyman,
After the hideous storm [27] that follow'd, was
A thing inspir'd; and, not consulting, broke
Into a general prophecy, — that this tempest,
Dashing the garment of this peace, aboded
The sudden breach on 't.
Nor. Which is budded out;
For France hath flaw'd [28] the league, and hath attach'd
Our merchants' goods at Bourdeaux.
Aber. Is it therefore
The ambassador is silenc'd?
Nor. Marry, is 't.
Aber. A proper title of a peace, [30] and purchas'd
At a superfluous rate.
Buck. Why, all this business
Our reverend cardinal carried.
Nor. Like it your grace, [31]
The state takes notice of the private difference
Betwixt you and the cardinal. I advise you,
(And take it from a heart that wishes towards you
Honour and plenteous safety) that you read
The cardinal's malice and his potency
Together: to consider further, that
What his high hatred would effect wants not
A minister in his power. You know his nature,
That he 's revengeful; and, I know, his sword
Hath a sharp edge: it 's long, and 't may be said,
It reaches far; and where 't will not extend,
Thither he darts it. Bosom up my counsel,

---

26) Der eitle Prunk vermittelte nur eine Besprechung, eine Zusammenkunft, die ein sehr kümmerliches Resultat hatte.

27) Sh. entlehnte diesen Zug aus Holinshed: *Monday the 18. of June was such an hideous storm of wind and weather that many conjectured it did prognosticate trouble and hatred shortly after to follow between princes.*

28) *to flaw* = einen Riss in Etwas bringen.

29) Der französische Botschafter am Englischen Hofe ist zum Schweigen verurtheilt, kann sich kein Gehör verschaffen.

30) Ironisch: das ist ein schöner Friede, der mit Recht so heisst und überflüssig theuer erkauft ist.

31) Möge es Euer Gnaden gefallen mich anzuhören.

You 'll find it wholesome. Lo, where comes that rock,
That I advise your shunning. [32]

Enter Cardinal WOLSEY, *(the purse borne before him,) certain of the Guard, and two Secretaries with papers. The Cardinal in his passage fixeth his eye on* BUCKINGHAM, *and* BUCKINGHAM *on him, both full of disdain.*

Wol. The duke of Buckingham's surveyor? ha!
Where 's his examination? [33]
1. Secr. Here, so please you.
Wol. Is he in person ready?
1. Secr. Ay, please your grace.
Wol. Well, we shall then know more; and Buckingham
Shall lessen this big look. [34] [*Exeunt* WOLSEY, *and Train.*
Buck. This butcher's cur [35] is venom-mouth'd, and I
Have not the power to muzzle him; therefore, best
Not wake him in his slumber. A beggar's book
Out-worths a noble's blood. [36]
Nor. What! are you chaf'd?
Ask God for temperance; that 's the appliance only,
Which your disease requires.
Buck. I read in 's looks
Matter against me; and his eye revil'd
Me, as his abject object: at this instant
He bores me with some trick. [37] He 's gone to the king:
I 'll follow, and out-stare him.
Nor. Stay, my lord,
And let your reason with your choler question
What 't is you go about. To climb steep hills
Requires slow pace at first: anger is like
A full-hot horse, who being allow'd his way,

---

[32]) Die Klippe, vor der ich Euch rathe auf der Hut zu sein. — Die folgende Bühnenweisung ist aus der Fol. *The purse* = die Tasche, die vor dem Cardinal getragen wird, enthält das Reichssiegel, das er als Grossfiegelbewahrer in Verwahrung hat.

[33]) Das Protokoll über das Verhör des Hausverwalters Buckinghams, das dessen Herrn compromittiren sollte.

[34]) Buckingham wird weniger trotzig blicken, als er jetzt aussieht.

[35]) *butcher's cur* ist eine Bezeichnung Wolsey's, des Metzgersohnes, (Vgl. oben Anm. 19) die schon zu Wolsey's Zeit gebräuchlich war. So bei Skelton: *Our barons — — Dare not look out at dur || For dread of the mastiff cur, || For dread of the butcher's dog || Wold wirry there like an hog.* — Die Fol. hat *venom'd-mouth'd.*

[36]) Die Buchgelehrsamkeit eines Bettlers, wie Wolsey, gilt mehr als das Blut eines Edelmannes, wie Buckingham. So sagt Lord Say in K. Henry VI. Second Part (A. 4, Sc. 7) *Because my book preferr'd me to the king.*

[37]) Er hat eben jetzt einen Anschlag, mit dem er mir Schaden thun will.

Self-mettle [39] tires him. Not a man in England
Can advise me like you: be to yourself
As you would to your friend.
Buck. I 'll to the king;
And from a mouth of honour [39] quite cry down
This Ipswich fellow's insolence, or proclaim
There 's difference in no persons.
Nor. Be advis'd;
Heat not a furnace for your foe so hot
That it do singe yourself. We may outrun
By violent swiftness that which we run at,
And lose by over-running. Know you not,
The fire that mounts the liquor till 't run o'er,
In seeming to augment it, wastes it? Be advis'd:
I say again, there is no English soul
More stronger to direct you than yourself,
If with the sap of reason you would quench,
Or but allay, the fire of passion.
Buck. Sir,
I am thankful to you, and I 'll go along
By your prescription; but this top-proud fellow,
Whom from the flow of gall I name not, but
From sincere motions, [40] by intelligence,
And proofs as clear as founts in July, [41] when
We see each grain of gravel, I do know
To be corrupt and treasonous.
Nor. Say not, treasonous.
Buck. To the king I 'll say 't, and make my vouch as strong
As shore of rock. Attend. This holy fox,
Or wolf, or both, (for he is equal [42] ravenous,
As he is subtle, and as prone to mischief,
As able to perform 't, his mind and place
Infecting one another, yea, reciprocally) [43]

---

38) *self-mettle* = das eigne angeborne Feuer. So in Sh.'s Lucrece: *Till, like a jade, self-will himself doth tire.*

39) *mouth of honour* = ein Mund, aus dem adlige Ehre spricht, ist dem *Ipswich fellow's insolence* = Unverschämtheit des Burschen aus Ipswich, der Geburtsstadt Wolsey's, entgegengesetzt.

40) Der Satz *whom from — — motions* ist parenthetisch: ich mache ihn nicht namhaft, weil mir die Galle überfliesst, sondern aus reinen, lauteren Beweggründen oder Regungen.

41) *July*, mit dem Accent auf der ersten Sylbe, war die früher allgemein gebräuchliche Betonung des Worts.

42) *equal* für *equally*, wie Sh. häufig adjectivische Formen statt der adverbialen gebraucht.

43) Während *one another* nur sagt, dass die Sinnesart des Cardinals einen übeln Einfluss auf seine Staatsverwaltung ausübe, fügt *reciprocally* noch hinzu, dass dieser böse Ein-

Only to show his pomp, as well in France
As here at home, suggests [44] the king, our master,
To this last costly treaty, the interview,
That swallow'd so much treasure, and like a glass
Did break i' the rinsing. [45]

Nor. 'Faith, and so it did.

Buck. Pray, give me favour, Sir. This cunning cardinal
The articles o' the combination drew
As himself pleas'd; and they were ratified,
As he cried, „Thus let be," to as much end,
As give a crutch to the dead. [46] But our count-cardinal
Has done this, and 't is well; for worthy Wolsey,
Who cannot err, he did it. Now this follows,
(Which, as I take it, is a kind of puppy
To the old dam, treason [47]) Charles the emperor,
Under pretence to see the queen, his aunt,
(For 't was, indeed, his colour, but he came
To whisper Wolsey) here makes visitation:
His fears were, that the interview betwixt
England and France might, through their amity,
Breed him some prejudice; for from this league,
Peep'd harms that menac'd him. He [48] privily
Deals with our cardinal, and, as I trow,
Which I do well; [49] for, I am sure, the emperor
Paid ere he promis'd, whereby his suit was granted,
Ere it was ask'd: but when the way was made,
And pav'd with gold, the emperor thus desir'd: —
That he would please to alter the king's course,
And break the foresaid peace. Let the king know,
(As soon he shall by me) that thus the cardinal
Does buy and sell [50] his honour as he pleases,
And for his own advantage.

---

fluss ein gegenseitiger sei, dass der Minister in Wolsey ebenso den Menschen verderbe, wie der Mensch den Minister.

44) *to suggest* = Jemanden anstiften, verleiten zu Etwas, mit dem Accusativ der Person und *to* der Sache.

45) Die Fol. hat *wrenching.*

46) Die Artikel des Bündnisses, die genehmigt wurden, bloss weil der Cardinal rief: So sei es! halfen dem Lande so viel, als ob man Krücken den Todten geben wollte. — Für *count-cardinal* las Pope *court-cardinal.*

47) Was nun weiter geschah, das geheime Einverständniss zwischen dem deutschen Kaiser und Wolsey, ist dem Hochverrath so verwandt oder so ähnlich, wie ein junger Hund seiner Mutter.

48) *He,* das in der ersten Fol. fehlt, ergänzt die zweite Fol. von 1632.

49) *well* bezieht sich auf *trow*: wie ich fest überzeugt bin.

50) *to buy and sell* = mit Etwas Handel treiben, Etwas verschachern.

Nor. I am sorry
To hear this of him; and could wish he were
Something mistaken in 't. [51]

Buck. No, not a syllable:
I do pronounce him in that very shape,
He shall appear in proof.

Enter BRANDON; *a Sergeant at Arms before him, and two or three of the Guard.*

Bran. Your office, sergeant: execute it.

Serg. Sir,
My lord the duke of Buckingham, and earl
Of Hereford, Stafford, and Northampton, I
Arrest thee of high treason, in the name
Of our most sovereign king.

Buck. Lo you, my lord,
The net has fall'n upon me: I shall perish
Under device and practice. [52]

Bran. I am sorry
To see you ta'en from liberty, to look on
The business, present. [53] 'T is his highness' pleasure,
You shall to the Tower.

Buck. It will help me nothing,
To plead mine innocence; for that die is on me,
Which makes my whitest part black. [54] The will of heaven
Be done in this and all things. — I obey. —
O! my lord Aberga'ny, fare you well.

Bran. Nay, he must bear you company. — The king [*To* ABERGAVENNY.
Is pleas'd you shall to the Tower, till you know
How he determines further.

Aber. As the duke said,
The will of heaven be done, and the king's pleasure
By me obey'd.

Bran. Here is a warrant from
The king to attach lord Montacute; and the bodies
Of the duke's confessor, John de la Car, [55]
One Gilbert Peck, his chancellor, [56] —

---

51) ich wünschte, dass man den Cardinal darin verkehrt auffasste, dass er also nicht so schlimm wäre, wie man glaubt.

52) *practice* = Anschlag, Nachstellung.

53) *present* bezieht sich auf *I*: als ein gegenwärtiger Augenzeuge die Sache mitanzusehen.

54) Ich bin bei dem Könige so angeschwärzt, dass auch das Weisseste an mir schwarz erscheint.

55) Für *de la Car*, wie die Fol. nach den Chroniken hat, setzen manche Hgg. einen andern Namen *de la Court*, den die Chroniken gleichfalls angeben.

56) *chancellor* verbesserte Theobald das *counsellor* der Fol., in Uebereinstimmung mit den Chroniken und einer späteren Stelle (A. 2, Sc. 1), wo auch die Fol. hat *Sir Gilbert Peck his chancellor.*

Buck. So, so;
These are the limbs o' the plot. No more, I hope.
Bran. A monk o' the Chartreux.
Buck. O! Nicholas Hopkins? [57]
Bran. He.
Buck. My surveyor is false: the o'er-great cardinal
Hath show'd him gold. My life is spann'd [58] already:
I am the shadow of poor Buckingham,
Whose figure even this instant cloud puts on,
By darkening my clear sun. [59] — My lord, [60] farewell. [*Exeunt.*

SCENE II.

The Council-Chamber.

Cornets. Enter King Henry, *Cardinal* Wolsey, *the Lords of the Council, Sir* Thomas Lovell, *Officers, Attendant. The King enters leaning on the Cardinal's shoulder.* [1]

K. Hen. My life itself, and the best heart [2] of it,
Thanks you for this great care. I stood i' the level
Of a full charg'd confederacy, [3] and give thanks
To you that chok'd it. — Let be call'd before us
That gentleman of Buckingham's: in person
I 'll hear him his confessions justify,
And point by point the treasons of his master
He shall again relate.

---

57) Die Fol. hat *Michael Hopkins*, was Theobald umänderte nach den Worten der Chronik: *Nicholas Hopkins, a monk of an house of the Chartreux order, beside Bristow, called Henton.*

58) *to span* = ausmessen nach der Spanne, welche das menschliche Leben überhaupt lang ist, wie es in der Bibel heisst *Man's life is said to be but a span long.*

59) *whose figure* muss sich auf *the shadow*, nicht auf *poor Buckingham* beziehen: diese Wolke des Unheils, indem sie meine klare Sonne verfinstert, nimmt die äussern Umrisse, die Gestalt eines Schattens von mir, nicht meines wirklichen Wesens, das schon dahin ist, an. — Johnson's Vorschlag *puts out* zu lesen ist immerhin erwähnenswerth.

60) *My lord* änderte Rowe das *My lords* der Fol., da nur Norfolk gemeint sein kann, nicht zugleich Abergavenny, der den Buckingham zum Tower begleiten muss.

1) Die Bühnenweisung ist wesentlich aus der Fol.; das von ihr noch ausserdem hinzugefügte *the Cardinal places himself under the king's feet on his right side* ist von den Hggn. mit Recht erst weiterhin gesetzt und demgemäss erweitert *The King takes his State etc.*

2) *heart* = das Innerste, das eigentliche Element einer Sache, hat Sh. häufig in diesem Sinne. So *heart of hope* in Coriolanus (A. 1, Sc. 6) *the heart of my message* in Twelfth-Night (A. 1, Sc. 5) und ebenso bald nachher in dieser Scene *the heart of all their loyalties.*

3) Die vermeintliche Verschwörung Buckinghams, welche Wolsey dem Könige verrathen hat, wird als ein vollgeladenes Geschütz gefasst, dessen Zielpunkt der König war.

The King takes his state. The Lords of the Council occupy their several places. The Cardinal places himself under the King's feet on his right side. [4]

A noise within, crying Room for the Queen. *Enter the Queen, ushered by the Dukes of* Norfolk *and* Suffolk: *she kneels. The King riseth from his state, takes her up, kisses, and placeth her by him.*

Q. Kath. Nay, we must longer kneel: I am a suitor.
K. Hen. Arise, and take place by us. — Half your suit
Never name to us; you have half our power:
The other moiety, ere you ask, is given;
Repeat [5] your will, and take it.
Q. Kath. Thank your majesty.
That you would love yourself, and in that love
Not unconsider'd leave your honour, nor
The dignity of your office, is the point
Of my petition.
K. Hen. Lady mine, proceed.
Q. Kath. I am solicited, not by a few,
And those of true condition, that your subjects
Are in great grievance. There have been commissions
Sent down among them, which hath flaw'd the heart
Of all their loyalties: wherein, although,
My good lord cardinal, they vent reproaches
Most bitterly on you, as putter-on [6]
Of these exactions, yet the king our master,
Whose honour heaven shield from soil! even he escapes not
Language unmannerly; yea, such which breaks
The sides of loyalty, [7] and almost appears
In loud rebellion.
Nor. Not almost appears,
It doth appear; for upon these taxations,
The clothiers all, not able to maintain
The many to them 'longing, [8] have put off
The spinsters, carders, fullers, weavers, who,
Unfit for other life, compell'd by hunger
And lack of other means, in desperate manner

---

4) Die folgende Bühnenweisung steht fast wörtlich so in der Fol.
5) *to repeat* = hersagen, anführen, nicht bloss = wiederholen.
6) *putter-on* = Anstifter. So in Winter's Tale (A. 2, Sc. 1) *you are abus'd and by some putter-on.*
7) eine Sprache, welche in ihrer Masslosigkeit die Treue gegen den König vernichtet. Das Bild ist von einem menschlichen Körper entlehnt, dessen Bau oder dessen Seiten nicht stark genug für irgend ein inneres Uebel sind. So in Antony and Cleopatra (A. 1, Sc. 3) *The sides of nature will not sustain it.*
8) Die Menge aller Gewerbtreibenden, die von ihnen abhängt.

Daring the event to the teeth,[9] are all in uproar,
And danger serves among them.[10]
K. Hen. Taxation!
Wherein? and what taxation? — My lord cardinal,
You that are blam'd for it alike with us,
Know you of this taxation?
Wol. Please you, Sir,
I know but of a single part, in aught
Pertains to the state; and front but in that file
Where others tell steps with me.[11]
Q. Kath. No, my lord,
You know no more than others; but you frame
Things, that are known alike,[12] which are not wholesome
To those which would not know them, and yet must
Perforce be their acquaintance. These exactions,
Whereof my sovereign would have note, they are
Most pestilent to the hearing; and to bear them,
The back is sacrifice to the load.[13] They say,
They are devis'd by you, or else you suffer
Too hard an exclamation.
K. Hen. Still exaction!
The nature of it? In what kind, let 's know,
Is this exaction?
Q. Kath. I am much too venturous
In tempting of your patience; but am bolden'd
Under your promis'd pardon. The subjects' grief
Comes through commissions, which compel from each
The sixth part of his substance, to be levied
Without delay; and the pretence for this
Is nam'd, your wars in France. This makes bold mouths:

---

9) sie bieten verzweifelt dem Ausgange ihres Aufruhrs Trotz, fordern diesen Ausgang zum verzweifelten Kampfe heraus.

10) *danger* = Gefahr für den König und das Land, wird hier als ein Bundesgenosse der Aufständischen, der unter ihnen Kriegsdienste thut, gefasst. So personificirt Sh. *danger* auch in Julius Caesar (A. 2, Sc. 2) *danger knows full well, that Cæsar is more dangerous than he.*

11) In der Staatsverwaltung vertrete ich nur einen einzelnen Theil und stehe nur mit in Reihe und Glied, wo Andere mit mir marschiren. — *to front* = eine Fronte bilden mit Andern, ist schwerlich hier, wie Johnson es versteht = den Andern voranstehen.

12) *alike* bezieht sich auf das vorhergehende *you know no more than others:* die Dinge, welche gleichmässig von Allen und nicht von Euch allein gewusst sind, die setzt Ihr doch zuerst in's Werk.

13) Der diese schweren Besteuerungen zu tragen hat, dessen Rücken wird ein Opfer seiner Last, bricht unter der Last zusammen.

Tongues spit their duties out, [14] and cold hearts freeze
Allegiance in them: their curses now
Live where their prayers did; and it 's come to pass,
This tractable obedience is a slave
To each incensed will. [15] I would, your highness
Would give it quick consideration, for
There is no primer business. [16]

K. Hen. By my life,
This it against our pleasure.

Wol. And for me,
I have no further gone in this, than by
A single voice, and that not pass'd me but
By learned approbation of the judges. [17] If I am
Traduc'd by ignorant tongues, which neither know
My faculties, nor person, yet will be
The chronicles of my doing, let me say,
'T is but the fate of place, and the rough brake
That virtue must go through. We must not stint [18]
Our necessary actions, in the fear
To cope [19] malicious censurers; which ever,
As ravenous fishes, do a vessel follow
That is new trimm'd, but benefit no further
Than vainly longing. What we oft do best,
By sick interpreters (once [20] weak ones) is
Not ours, or not allow'd; what worst, as oft,
Hitting a grosser quality, [21] is cried up
For our best act. If we shall stand still,
In fear our motion will be mock'd or carp'd at,

---

14) Die Zungen der Unterthanen entäussern sich verächtlich des Respektes, den sie dem König schuldig sind, und reden hochverrätherisch. — Auf Zunge und Herz gemeinschaftlich bezieht sich das folgende *where their prayers did.*

15) Der fügsame Gehorsam, der sonst den Unterthanen eigen war, schweigt jetzt vor dem erbitterten Eigenwillen jedes Einzelnen. *This,* wofür viele Hgg. mit Rowe *That* lesen, ist hinweisend auf das Vorhergehende: solch ein Gehorsam, wie er den Unterthanen sonst eigen war.

16) *business* ist Warburtons Emendation für *baseness* in der Fol.: es giebt kein dringenderes Geschäft, als diese Uebelstände in Erwägung zu ziehen.

17) Die einzelne Stimme, welche ich im Rath für diese Besteuerung abgab, erfolgte erst auf die Zustimmung gelehrter Richter.

18) *to stint* = unterlassen, verkümmern lassen.

19) *to cope* mit dem Accusativ = Jemanden herausfordern, es mit Jemandem aufnehmen.

20) *once* = gelegentlich, zeitweilig: das Beste, was wir thun, wird von kranken Auslegern, zeitweilig von schwachen Auslegern, uns abgestritten, wird nicht für unser Thun erklärt, oder wird nicht anerkannt. — *to allow* = gelten lassen.

21) Das Schlechteste, was wir thun, wird ebenso oft, weil es einem roheren Geschmacke zusagt, oder einem gröbern Sinne sich aufdrängt, als unser Bestes gepriesen.

We should take root here, where we sit, or sit
State statues only.

K. Hen. Things done well,
And with a care, exempt themselves from fear;
Things done without example, in their issue
Are to be fear'd. Have you a precedent
Of this commission? I believe, not any.
We must not rend our subjects from our laws,
And stick them in our will. Sixth part of each?
A trembling contribution! [22] Why, we take
From every tree, lop, [23] bark, and part o' the timber;
And, though we leave it with a root, thus hack'd,
The air will drink the sap. To every county,
Where this is question'd, [24] send our letters, with
Free pardon to each man that has denied
The force of this commission. Pray, look to 't;
I put it to your care.

Wol. A word with you. [*To the Secretary.*
Let there be letters writ to every shire,
Of the king's grace and pardon. The griev'd commons
Hardly conceive of me; [25] let it be nois'd,
That through our intercession this revokement
And pardon comes. I shall anon advise you
Further in the proceeding. [*Exit Secretary.*

Enter Surveyor.

Q. Kath. I am sorry that the duke of Buckingham
Is run in [26] your displeasure.

K. Hen. It grieves many:
The gentleman is learn'd, and a most rare speaker,
To nature none more bound; his training such
That he may furnish and instruct great teachers,
And never seek for aid out of himself. [27] Yet see,
When these so noble benefits shall prove
Not well dispos'd, the mind growing once corrupt,

---

22) Eine Steuer, die ein Sechstel von dem Vermögen jedes Bürgers erheischt, ist eine Contribution, vor der man wohl zittern, bedenklich werden kann. — *trembling* in diesem transitiven Sinne = erzittern machend, hat Sh. auch in Winter's Tale (A. 4, Sc. 3) *trembling winter.*

23) *lop* = was sich von den Bäumen abhauen lässt, also Aeste und Zweige, ist hier als Substantiv zu fassen.

24) wo es bis jetzt gerichtliche Untersuchungen wegen der verweigerten Steuer gab.

25) Die gekränkten Gemeinen haben eine üble Meinung von mir.

26) *in* für *into*, wie in All 's well that ends well (A. 2, Sc. 5) steht: *to run into my lord's displeasure.*

27) eine Hülfe ausserhalb seiner selbst, eine Hülfe, die er nicht in seinem eigenen Geiste fände.

They turn to vicious forms, ten times more ugly
Than ever they were fair. This man so complete, [28]
Who was enroll'd 'mongst wonders, and when we,
Almost with ravish'd list'ning, could not find
His hour of speech a minute, [29] he, my lady,
Hath into monstrous habits put the graces
That once were his, and is become as black
As if besmear'd in hell. Sit by us; you shall hear
(This was his gentleman in trust) of him
Things to strike honour sad. [30] — Bid him recount
The fore-recited practices, whereof
We cannot feel too little, hear too much.

Wol. Stand forth; and with bold spirit relate what you,
Most like a careful subject, have collected
Out of the duke of Buckingham.

K. Hen. Speak freely.

Surv. First, it was usual with him, every day
It would infect his speech, that if the king
Should without issue die, he 'll carry [31] it so
To make the sceptre his. These very words
I 've heard him utter to his son-in-law,
Lord Aberga'ny, to whom by oath he menac'd
Revenge upon the cardinal.

Wol. Please your highness, note
This dangerous conception in this point.
Not friended by his wish, [32] to your high person
His will is most malignant; and it stretches
Beyond you, to your friends.

Q. Kath. My learn'd lord cardinal,
Deliver all with charity.

K. Hen. Speak on.
How grounded he his title to the crown,
Upon our fail? [33] to this point hast thou heard him
At any time speak aught?

Surv. He was brought to this
By a vain prophecy of Nicholas Hopkins. [34]

[28]) *complete* betont Sh. bald auf der ersten Sylbe, bald auf der zweiten.

[29]) Unserm entzückten Lauschen erschien eine Stunde, während welcher Buckingham sprach, kaum so lang wie eine Minute. — Für *when we* schrieb Sh. vielleicht *whom we*

[30]) Dinge, welche jeden Ehrenmann, der sie hört, mit Trauer erfüllen müssen.

[31]) Die meisten Hgg. setzen mit Rowe *he 'll.* Indess ist dieser Uebergang von *should* zu *shall* oder *will,* von der indirekten Rede zur direkten, in Sh.'s Manier.

[32]) *not friended by his wish* ist Apposition zu *to your high person.*

[33]) *upon our fail* = nach unserem Ableben, für den Fall, dass wir nicht mehr da wären.

[34]) Theobald brachte hier den eigentlichen Namen des Beichtvaters in den Text. Die Fol. nennt ihn hier und in der folgenden Zeile *Nicholas Henton,* wahrscheinlich nach

K. Hen. What was that Hopkins?
Surv. Sir, a Chartreux friar,
His confessor: who fed him every minute
With words of sovereignty.
K. Hen. How know'st thou this?
Surv. Not long before your highness sped to France,
The duke being at the Rose,[35] within the parish
Saint Lawrence Poultney, did of me demand
What was the speech among the Londoners
Concerning the French journey? I replied,
Men fear'd the French would prove perfidious,
To the king's danger. Presently the duke
Said, 't was the fear, indeed; and that he doubted,[36]
'T would prove the verity of certain words
Spoke by a holy monk: „that oft," says he,
„Hath sent to me, wishing me to permit
John de la Car, my chaplain, a choice hour
To hear from him a matter of some moment:
Whom after, under the confession's[37] seal,
He solemnly had sworn, that, what he spoke,
My chaplain to no creature living, but
To me, should utter, with demure confidence
This pausingly ensu'd, — Neither the king, nor his heirs,
(Tell you the duke) shall prosper: bid him strive
To gain[38] the love of the commonalty: the duke
Shall govern England."
Q. Kath. If I know you well,
You were the duke's surveyor, and lost your office
On the complaint o' the tenants: Take good heed,
You charge not in your spleen a noble person,
And spoil your nobler soul. I say, take heed;
Yes, heartily beseech you.

---

einer Verwechslung Sh.'s, der in der Stelle bei Holinshed *by a vain prophecy which one Nicholas Hopkins, a monk of an house of the Chartreux order beside Bristow, called Henton, sometime his confessor, had opened unto him* irrthümlich das *called* auf *monk* statt auf *house* bezog. Vgl. A. 1, Sc. 1, Anm. 57.

35) Das betreffende Haus führte, wie alle Häuser in London in jener Zeit ein bestimmtes Abzeichen hatten, eine Rose im Schilde.

36) *to doubt* = argwöhnen, besorgen.

37) *confession's* änderte Theobald das *commissions* der Fol., indem er den Worten Holinsheds folgte. *The duke in talk told the monk, that he had done very well to bind his chaplain, John de la Car, under the seal of confession, to keep secret such matter.*

38) *gain*, das in der Fol. fehlt, supplirte zuerst die vierte Folioausgabe von 1685. — Auch diese Stelle ist fast wörtlich aus Holinshed entlehnt.

K. Hen. Let him on. —
Go forward.

Surv. On my soul, I 'll speak but truth.
I told my lord the duke, by the devil's illusions
The monk might be deceiv'd; and that 't was dangerous for him [39]
To ruminate on this so far, until
It forg'd him some design, which, being believ'd,
It was much like to do. [40] He answer'd, „Tush!
It can do me no damage:“ adding further,
That had the king in his last sickness fail'd,
The cardinal's and Sir Thomas Lovell's heads
Should have gone off.

K. Hen. Ha! what, so rank? [41] Ah ha!
There 's mischief in this man. — Canst thou say further?

Surv. I can, my liege.

K. Hen. Proceed.

Surv. Being at Greenwich,
After your highness had reprov'd the duke
About Sir William Blomer, —

K. Hen. I remember,
Of such a time: being my sworn servant, [42]
The duke retain'd him his. — But on: what hence?

Surv. „If,“ quoth he, „I for this had been committed,
As, to the Tower, I thought, I would have play'd
The part my father meant to act upon
The usurper Richard; who, being at Salisbury,
Made suit to come in his presence, which if granted,
As he made semblance of his duty, would
Have put his knife into him.“ [43]

K. Hen. A giant traitor!

Wol. Now, Madam, may his highness live in freedom,
And this man out of prison?

Q. Kath. God mend all!

K. Hen. There 's something more would out of thee: what say'st?

---

39) *for him* emendirte Rowe das *for this* der Fol.

40) *to do* bezieht sich auf *forg'd him some design*, und *being believ'd* auf *on this:* das beständige Grübeln über die Prophezeiung des Mönches möchte am Ende bei Buckingham sich zu einem Anschlag gestalten, wie es sehr wahrscheinlich wäre, wenn er das glaubte, worüber er grübelte.

41) War Buckingham so arg?

42) Sir William Blomer war zum Missfallen des Königs aus dessen Dienst in den Dienst Buckinghams übergegangen.

43) scil. *he would:* Buckinghams Vater würde, wenn er Zutritt zu Richard III. erlangt hätte, unter dem Anschein einer Huldigung den usurpatorischen König mit dem Messer erstochen haben.

Surv. After „the duke his father," with „the knife," [44]
He stretch'd him, and, with one hand on his dagger,
Another spread on his breast, mounting his eyes,
He did discharge a horrible oath; whose tenor
Was, — were he evil us'd, he would out-go
His father, by as much as a performance
Does an irresolute purpose.

K. Hen. There 's his period,
To sheath his knife in us. [45] He is attach'd;
Call him to present trial: if he may
Find mercy in the law, 't is his; if none,
Let him not seek 't of us. By day and night! [46]
He 's traitor to the height. [*Exeunt.*

SCENE III.

A Room in the Palace.

Enter the Lord Chamberlain, and Lord Sands.

Cham. Is 't possible, the spells of France should juggle
Men into such strange mysteries? [1]

Sands. New customs,
Though they be never so ridiculous,
Nay, let them be unmanly, [2] yet are follow'd.

Cham. As far as I see, all the good our English
Have got by the late voyage is but merely
A fit or two o' the face; [3] but they are shrewd ones,
For when they hold them, you would swear directly,
Their very noses had been counsellors
To Pepin or Clotharius, they keep state so.

---

44) Nachdem er diese vorher citirten Worte gesprochen hatte. — In direkter Rede stand *my father*, hier in indirekter Rede *the duke his father*.

45) Damit, dass er sein Messer mir in die Brust stossen will, hat es jetzt ein Ende, da er verhaftet und zur Untersuchung gezogen wurde.

46) Steevens fasst *by day and night* als *at all times, every way*, wie in K. Lear (A. 1, Sc. 3) *By day and night he wrongs me*, wo die meisten Hgg. es als eine Betheurung fassen. Eine solche scheint es jedenfalls an unserer Stelle zu sein und ist demgemäss zu interpungiren.

1) *mysteries* = Sonderbarkeiten, Unbegreiflichkeiten, sind hier die unerklärlichen Trachten und Moden, welche die Engländer, von den Franzosen gleichsam bezaubert, angenommen hatten seit der Zusammenkunft der beiden Könige in der Picardie.

2) wenn diese Moden auch selbst weibisch, einem Manne schlecht anstehend, sein sollten.

3) *a fit or two o' the face* = ein oder zwei besondere Manieren, das Gesicht zu verziehen, ein Paar Grimassen. Aber diese Grimassen sind solche, die grosse Schlauheit verrathen *(they are shrewd ones)*, da die sie Anlegenden damit aussehen, als seien sie altergraute Staatsmänner schon bei den alten Frankenkönigen Pipin und Clothar gewesen.

Sands. They have all new legs, and lame ones: one would take it,
That never saw them pace before, the spavin,
And springhalt [4] reign'd among them.
Cham. Death! my lord,
Their clothes are after such a pagan cut too, [5]
That, sure, they 've worn out christendom. How now?
What news, Sir Thomas Lovell?

Enter Sir Thomas Lovell.

Lov. 'Faith, my lord,
I hear of none, but the new proclamation
That 's clapp'd upon the court-gate.
Cham. What is 't for?
Lov. The reformation of our travell'd gallants,
That fill the court with quarrels, talk, and tailors.
Cham. I am glad 't is there: now, I would pray our monsieurs [6]
To think an English courtier may be wise,
And never see the Louvre.
Lov. They must either
(For so run the conditions) leave those remnants
Of fool, and feather, [7] that they got in France,
With all their honourable points of ignorance
Pertaining thereunto, as fights and fireworks; [8]
Abusing better men than they can be,
Out of a foreign wisdom; renouncing clean
The faith they have in tennis and tall stockings,
Short blister'd breeches, [9] and those types of travel,
And understand again like honest men,
Or pack to their old playfellows: there, I take it,

---

4) *saw them* und *And springhalt* sind Emendationen Pope's für *see them* und *A springhalt* der Fol.

5) Die Fol. hat *cut too 't,* die zweite Folioausgabe erst das Richtige.

6) *monsieurs* = die französirten Herren vom Hofe. — Das Pariser Louvre als die Residenz des französischen Königs erwähnt Sh. auch in K. Henry V. (A. 2, Sc. 4).

7) jene Ueberbleibsel von Federn an den Hüten, wie die Narren sie tragen, und wie die Englischen Gecken sie aus Frankreich mitgebracht. — Diese französische Mode erwähnt auch Nashe in seinem Life of Jack Wilton: *I had a feather in my cap as big as a flag in the foretop.* — *fool and feather* ist von Sh. mit derselben Licenz verbunden, wie vorher *talk and tailors,* das vielleicht auch zu verstehen ist = Geschwätz über Schneider.

8) Die Turniere und Feuerwerke, welche die Zusammenkunft der Könige verherrlicht hatten, und nun als Mode mit nach England hinübergebracht waren.

9) Kurze und dabei wie Blasen dickgeschwollene Hosen. Solche *French hose* macht Sh. auch an andern Stellen lächerlich; so in Merchant of Venice (A. 1, Sc. 2) und in Macbeth (A. 2, Sc. 3).

They may, *cum privilegio,* wear [10] away
The lag end of their lewdness, and be laugh'd at.
Sands. 'T is time to give them physic, their diseases
Are grown so catching.
Cham. What a loss our ladies
Will have of these trim vanities!
Lov. Ay, marry,
There will be woe indeed, lords: the sly whoresons
Have got a speeding trick to lay down ladies;
A French song, and a fiddle, has no fellow.
Sands. The devil fiddle them! I am glad they 're going;
For, sure, there 's no converting of them: now,
An honest country lord, as I am, beaten
A long time out of play, may bring his plain-song,
And have an hour of hearing; and, by 'r lady,
Held [11] current music too.
Cham. Well said, lord Sands:
Your colt's tooth is not cast yet.
Sands. No, my lord;
Nor shall not, while I have a stump. [12]
Cham. Sir Thomas,
Whither were you a going?
Lov. To the cardinal's.
Your lordship is a guest too.
Cham. O! 't is true:
This night he makes a supper, and a great one,
To many lords and ladies; there will be
The beauty [13] of this kingdom, I 'll assure you.
Lov. That churchman bears a bounteous mind indeed,
A hand as fruitful as the land that feeds us:
His dews fall everywhere.
Cham. No doubt, he 's noble;
He had a black mouth that said other of him.
Sands. He may, my lord, has wherewithal: [14] in him,
Sparing would show a worse sin than ill doctrine.

---

[10]) *wear* verbessert die zweite Fol. das *wee* der ersten.

[11]) Viele Hgg. ändern willkührlich das *held,* zu dem *I* supplirt wird, in *hold* um. — Lord Sands verstand sich auch auf Musik, die bei den Damen etwas galt, wenn es auch nur ein einfaches englisches Lied, kein französisches, mit der Geige accompagnirtes, war.

[12]) so lange mir noch ein Stumpf von dem *colt's tooth* = Milchzahn, sprichwörtlich für jugendliche Regung, übrig bleibt.

[13]) *beauty* ist hier collectiv = der gesammte schöne Damenflor Englands.

[14]) Der Cardinal kann wohl nobel sein; er hat die Mittel dazu. — Die meisten Hgg. fügen vor *has* ein *he* an, das sich leicht, zumal in vertraulicher Rede, aus dem Vorhergehenden ergänzen lässt.

Men of his way should be most liberal;
They are set here for examples.
Cham. True, they are so;
But few now give so great ones. My barge stays; [15]
Your lordship shall along: — Come, good Sir Thomas,
We shall be late else; which I would not be,
For I was spoke to, with Sir Henry Guildford,
This night to be comptrollers. [16]
Sands. I am your lordship's. [*Exeunt.*

SCENE IV.

The Presence-Chamber in York-Place.

Hautboys. A small table under a state for the Cardinal, a longer table for the guests; then enter Anne Bullen, *and divers Lords, Ladies, and Gentlewomen, as guests, at one door; at another door, enter Sir* Henry Guildford.

Guild. Ladies, a general welcome from his grace
Salutes ye all: this night he dedicates
To fair content, and you. None here, he hopes,
In all this noble bevy, [1] has brought with her
One care abroad: he would have all as merry
As, first, good [2] company, good wine, good welcome
Can make good people. — O, my lord! you are tardy;

Enter Lord Chamberlain, Lord Sands, *and Sir* Thomas Lovell.

The very thought of this fair company
Clapp'd wings to me.
Cham. You are young, Sir Harry Guildford.
Sands. Sir Thomas Lovell, had the cardinal
But half my lay-thoughts in him, some of these
Should find a running banquet [3] ere they rested,

15) Er fährt zu Wasser auf der Themse von dem Palast des Königs in Bridewell nach Yorkplace, der Residenz des Cardinals.

16) Der Cardinal hat den Lord Kämmerer und den Sir Henry Guildford gebeten, bei seinem Feste die Honneurs zu machen, die Aufseher zu sein, was selbst zu thun sich nicht mit der hohen geistlichen Würde des Cardinals vertrug.

1) *bevy* eigentlich = ein Schwarm von Lerchen, wandte vor Sh. schon Spencer auf eine Schaar von Damen an; so in der Faerie Queene: *And in the midst thereof upon the flower || A lovely bevy of fair ladies sat.*

2) Die Fol. schreibt *first, good,* viele Hgg. dagegen mit Theobald *first-good* als Compositum = allerbeste Gesellschaft. Der Sinn ist wohl: er will Alle so lustig sehen, wie am ersten gute Gesellschaft u. s. w. gute Leute machen kann.

3) *a running banquet* = ein in der Eile eingenommener Imbiss, wird hier von Sands in demselben frivolen und zweideutigen Sinne gebraucht, in welchem er nachher von *easy penance* spricht.

I think would better please them: by my life,
They are a sweet society of fair ones.
Lov. O! that your lordship were but now confessor
To one or two of these.
Sands. I would, I were;
They should find easy penance.
Lov. 'Faith, how easy?
Sands. As easy as a down-bed would afford it.
Cham. Sweet ladies, will it please you sit? Sir Harry,
Place you that side, I 'll take the charge of this:
His grace is entering. — Nay, you must not freeze; [4]
Two women plac'd together makes cold weather: —
My lord Sands, you are one will keep them waking;
Pray, sit between these ladies.
Sands. By my faith,
And thank your lordship. — By your leave, sweet ladies:
[*Seats himself between* Anne Bullen *and another Lady.* [5]
If I chance to talk a little wild, forgive me;
I had it from my father.
Anne. Was he mad, [6] Sir?
Sands. O! very mad, exceeding mad; in love too;
But he would bite none: just as I do now,
He would kiss you twenty with a breath. [7] [*Kisses her.*
Cham. Well said, [8] my lord. —
So, now you are fairly seated. — Gentlemen,
The penance lies on you, if these fair ladies
Pass away frowning.
Sands. For my little cure,
Let me alone.

Hautboys. Enter Cardinal Wolsey, *attended, and takes his state.* [9]

Wol. You are welcome, my fair guests: that noble lady,
Or gentleman, that is not freely merry,
Is not my friend. This, to confirm my welcome;
And to you all good health. [*Drinks.*

---

4) Die Damen würden frieren, wenn keine Herren an ihrer Seite sässen. — Der folgende Reimspruch ist sprichwörtlich.

5) Diese Bühnenweisung ist von den Hggn. hinzugefügt, während sonst in diesem Drama abweichend von manchen andern die meisten Bühnenweisungen sich ausführlich und charakteristisch bereits in der Fol. finden.

6) *mad* bezieht sich auf *talk a little wild* = etwas toll reden.

7) er pflegte zwanzig Damen in einem Athemzuge zu küssen. — *you* ist pleonastischer Dativ.

8) Mit *well-said* = brav! meint der Lord Kämmerer den Kuss, den Sands der Dame gegeben hat, nicht gerade seine Reden.

9) Der Cardinal nimmt seinen erhöhten Sitz unter dem Baldachin ein.

Sands. Your grace is noble:
Let me have such a bowl may hold my thanks, [10]
And save me so much talking.
Wol. My lord Sands,
I am beholding to you: cheer your neighbours. —
Ladies, you are not merry: — Gentlemen,
Whose fault is this?
Sands. The red wine first must rise
In their fair cheeks, my lord; then, we shall have them
Talk us to silence.
Anne. You are a merry gamester, [11]
My lord Sands.
Sands. Yes, if I make my play.
Here 's to your lordship; and pledge it, Madam,
For 't is to such a thing, —
Anne. You cannot show me.
Sands. I told your grace, they would talk anon.
[*Drum and trumpets within; chambers discharged.* [12]
Wol. What 's that?
Cham. Look out there, some of you. [*Exit a Servant.*
Wol. What warlike voice,
And to what end is this? — Nay, ladies, fear not;
By all the laws of war you are privileg'd.

Re-enter Servant.

Cham. How now? what is 't?
Serv. A noble troop of strangers;
For so they seem: they 've left their barge, [13] and landed;
And hither make, as great ambassadors
From foreign princes.
Wol. Good lord chamberlain,
Go, give them welcome; you can speak the French tongue:
And, pray, receive them nobly, and conduct them

---

10) Sands wünscht sich einen Becher, gross genug, um seinen ganzen Dank darin fassen und durch das Austrinken desselben gegen den Cardinal ausdrücken zu können, statt ihn mündlich auszusprechen.

11) *gamester* fasst Anna = munterer, ausgelassener Gesell, Sands in seiner Replik in eigentlichem Sinn = Spieler.

12) Das Loslassen der Böller *(chambers)* kündigt neben dem Trommelwirbel und Trompetentusch die Ankunft neuer, vornehmer Gäste an. — Wahrscheinlich war es bei einer Aufführung dieser Scene im Jahre 1613, dass das Globustheater in Flammen aufging. Vgl. Einleitung pag. I. und II.

13) Vgl. A. 1, Sc. 3, Anm. 15.

Into our presence, where this heaven of beauty
Shall shine at full upon them. — Some attend him. —
[*Exit Chamberlain attended. All arise, and tables removed.*
You have now a broken banquet; but we 'll mend it.
A good digestion to you all; and, once more,
I shower a welcome on ye. — Welcome all.

Hautboys. Enter the King, and others, as maskers, habited like shepherds, ushered by the Lord Chamberlain. They pass directly before the Cardinal, and gracefully salute him. [14]

A noble company! what are their pleasures?
Cham. Because they speak no English, thus they pray'd
To tell your grace: — That, having heard by fame
Of this so noble and so fair assembly
This night to meet here, they could do no less,
Out of the great respect they bear to beauty,
But leave their flocks, and under your fair conduct,
Crave leave to view these ladies, and entreat
An hour of revels with them.
Wol. Say, lord chamberlain,
They have done my poor house grace; for which I pay them
A thousand thanks, and pray them take their pleasures.
[*Ladies chosen for the dance. The King takes* Anne Bullen.
K. Hen. The fairest hand I ever touch'd. O, beauty!
Till now I never knew thee. [*Music. Dance.*
Wol. My lord, —
Cham. Your grace?
Wol. Pray tell them thus much from me:
There should be one amongst them, by his person,
More worthy this place [15] than myself; to whom,
If I but knew him, with my love and duty
I would surrender it.
Cham. I will my lord.
[*Cham. goes to the maskers, and returns.*
Wol. What say they?
Cham. Such a one, they all confess,
There is, indeed; which they would have your grace
Find out, and he will take it. [16]

---

[14]) Diese Bühnenweisung der Fol. erweitern manche Hgg., nach Angabe des Berichtes in den Chroniken, indem sie *twelve others* setzen und *with sixteen torchbearers* hinter *shepherds* einfügen. — Vgl. Einleitung pag. IV.—VI.

[15]) *this place* ist der vorher als *state* bezeichnete Thronsessel unter dem Baldachin. Vgl. Anm. 9 dieser Scene.

[16]) scil. *take this place.*

Wol. Let me see then. — [*Comes from his state.*
By all your good leaves, gentlemen, here I 'll make
My royal choice.
K. Hen. You have found him, cardinal. [*Unmasking.*
You hold a fair assembly; you do well, lord:
You are a churchman, or, I 'll tell you, cardinal,
I should judge now unhappily. [17]
Wol. I am glad,
Your grace is grown so pleasant.
K. Hen. My lord chamberlain,
Pr'ythee, come hither. What fair lady 's that?
Cham. An 't please your grace, Sir Thomas Bullen's daughter,
The viscount Rochford, one of her highness' women. [18]
K. Hen. By heaven, she is a dainty one. — Sweet-heart,
I were unmannerly to take you out,
And not to kiss you. [19] — A health, gentlemen!
Let it go round. [20]
Wol. Sir Thomas Lovell, is the banquet ready
I' the privy chamber?
Lov. Yes, my lord.
Wol. Your grace,
I fear, with dancing is a little heated.
K. Hen. I fear, too much.
Wol. There 's fresher air, my lord,
In the next chamber.
K. Hen. Lead in your ladies, every one. — Sweet partner,
I must not yet forsake you. — Let 's be merry,
Good my lord cardinal: I have half a dozen healths
To drink to these fair ladies, and a measure [21]
To lead them once again; and then let 's dream [22]
Who 's best in favour. — Let the music knock it. [23]
[*Exeunt with trumpets.*

---

17) *unhappily* = schlimm: wenn Ihr kein Geistlicher wäret, so würde ich wegen solcher Damengesellschaft Euch schlimm beurtheilen.

18) *her highness* ist der Titel der Königin Katharine.

19) Es würde unhöflich von mir sein, wenn ich Euch zum Tanz holte und am Schlusse des Tanzes nicht küsste. — Eine Anspielung auf eine Sitte der Zeit.

20) Der Becher, in dem die Gesundheit getrunken wird, soll herumgehen.

21) *measure* = ein feierlicher Tanz, der gehend abgemacht wurde, daher *to lead them a measure* = sie in solchem Tanze herumführen.

22) Nach Beendigung des Banketts und des Tanzes wollen wir schlafen gehen und von den Damen träumen, in deren Gunst wir stehen möchten.

23) *to knock it* = den Takt zum Tanz kräftig anschlagen.

ACT II.

SCENE I.

A Street.

Enter Two Gentlemen, meeting.

1. Gent. Whither away so fast?
2. Gent. O! — God save you.
E'en to the hall, [1] to hear what shall become
Of the great duke of Buckingham.
1. Gent. I 'll save you
That labour, Sir. All 's now done, but the ceremony
Of bringing back the prisoner.
2. Gent. Were you there?
1. Gent. Yes, indeed, was I.
2. Gent. Pray, speak what has happen'd.
1. Gent. You may guess quickly what.
2. Gent. Is he found guilty?
1. Gent. Yes, truly is he, and condemn'd upon it.
2. Gent. I am sorry for 't.
1. Gent. So are a number more.
2. Gent. But, pray, how pass'd it?
1. Gent. I 'll tell you in a little. The great duke
Came to the bar; where, to his accusations
He pleaded still not guilty, and alleg'd
Many sharp reasons to defeat the law.
The king's attorney, on the contrary,
Urg'd on the examinations, proofs, confessions
Of divers witnesses, which the duke desir'd
To have brought, [2] *vivâ voce,* to his face:
At which appeared against him, his surveyor;
Sir Gilbert Peck his chancellor; and John Car,
Confessor to him; with that devil-monk,
Hopkins, that made this mischief.
2. Gent. That was he
That fed him with his prophecies?
1. Gent. The same.
All these accus'd him strongly; which he fain

---

[1] *the hall* ist Westminsterhall, wo das Gericht über Buckingham gehalten war.

[2] *To him brought* in der Fol.; die vierte Folioausg. von 1685 hat das Richtige. — Der Herzog verlangte, dass die Zeugen gegen ihn ihr Zeugniss mündlich ihm in's Gesicht ablegten.

Would have flung from him, but, indeed, he could not:
And so his peers, upon this evidence,
Have found him guilty of high treason. Much
He spoke, and learnedly, for life; but all
Was either pitied in him, or forgotten. [3]

2. Gent. After all this, how did he bear himself?

1. Gent. When he was brought again to the bar, to hear
His knell rung out, his judgment, he was stirr'd
With such an agony, he sweat extremely,
And something spoke in choler, ill, and hasty:
But he fell to himself again, and sweetly
In all the rest show'd a most noble patience.

2. Gent. I do not think, he fears death.

1. Gent. Sure, he does not;
He was never so womanish; the cause [4]
He may a little grieve at.

2. Gent. Certainly,
The cardinal is the end of this.

1. Gent. 'T is likely,
By all conjectures: First, Kildare's attainder.
Then deputy of Ireland; who remov'd,
Earl Surrey was sent thither, and in haste too,
Lest he should help his father. [5]

2. Gent. That trick of state
Was a deep envious one. [6]

1. Gent. At his return,
No doubt, he will requite it. This is noted,
And generally; whoever the king favours,
The cardinal instantly will find employment, [7]
And far enough from court too.

2. Gent. All the commons
Hate him perniciously, and, o' my conscience,
Wish him ten fathom deep: this duke as much
They love and dote on; call him bounteous Buckingham,
The mirror of all courtesy —

---

[3]) Was er vorbrachte, um sein Leben zu retten, erregte bei den Richtern entweder nur Mitleiden oder fand keine Beachtung, wurde vergessen, sobald er es gesprochen hatte.

[4]) *the cause* = die Ursache seines Todes, nämlich Wolsey.

[5]) Kildare, der Statthalter von Irland, wurde nach Anstiften des Cardinals auf eine Anklage hin seines Amtes entsetzt und dasselbe dem Grafen Surrey übertragen, damit dieser aus England entfernt werde und seinem Schwiegervater Buckingham nicht helfen könne.

[6]) *trick of state* = politischer Streich; *envious* = tückisch.

[7]) Zu *employment* ist noch *for* hinzuzudenken. Sh. lässt solche Präpositionen, die sich auf ein zu supplirendes relatives, interrogatives oder demonstratives Pronomen beziehen am Ende des Zwischensatzes leicht aus, als ob sie bereits am Anfang gestanden hätten.

1. Gent. Stay there, Sir,
And see the noble ruin'd man you speak of.

Enter Buckingham *from his arraignment; Tipstaves before him; the axe with the edge towards him; halberds on each side; accompanied with Sir* Thomas Lovell, *Sir* Nicholas Vaux, *Sir* William Sands, [8] *and common people.*

2. Gent. Let 's stand close, and behold him.
Buck. All good people,
You that thus far have come to pity me,
Hear what I say, and then go home and lose me.
I have this day receiv'd a traitor's judgment,
And by that name must die: Yet, heaven bear witness,
And if I have a conscience let it sink me,
Even as the axe falls, if I be not faithful.
The law I bear no malice for my death,
It has done upon the premises but justice;
But those that sought it I could wish more christians: [9]
Be what they will, I heartily forgive them.
Yet let them look they glory not in mischief,
Nor build their evils on the graves of great men; [10]
For then my guiltless blood must cry against them.
For further life in this world I ne'er hope,
Nor will I sue, although the king have mercies
More than I dare make faults. [11] You few that lov'd me,
And dare be bold to weep for Buckingham,
His noble friends and fellows, whom to leave
Is only bitter to him, only dying, [12]
Go with me, like good angels, to my end;
And, as the long divorce of steel [13] falls on me,
Make of your prayers one sweet sacrifice,
And lift my soul to heaven. — Lead on, o' God's name.

---

[8]) So verbesserte nach Holinshed's Angabe Steevens das *Sir Walter Sands* der Fol.

[9]) Die das Gericht gegen mich in Bewegung setzten, von denen könnte ich wünschen, dass sie bessere Christen, barmherziger, wären.

[10]) Wenn sie sich nicht begnügen mit der Wegräumung der Grossen des Reichs, sondern auch ihre eigenen bösen Pläne auf deren Tod weiter begründen.

[11]) auch will ich nicht um ein längeres Leben bitten, wenn auch der König mehr Begnadigungen hätte, als ich Fehler begehen kann, die mein Leben verwirken. — Für *dare,* das irrthümlich aus der folgenden Zeile in diese gerathen sein mag, schrieb Sh. vielleicht *could* oder *durst.*

[12]) Dass er seine Freunde verlassen muss, das ist ihm in seinem Tode das eigentliche, alleinige Sterben.

[13]) Die dauernde Scheidung von Leib und Seele, welche der Stahl des Henkerbeiles bewirkt.

Lov. I do beseech your grace for charity,
If ever any malice in your heart
Were hid against me, now to forgive me frankly.
Buck. Sir Thomas Lovell, I as free forgive you,
As I would be forgiven: I forgive all.
There cannot be those numberless offences
'Gainst me, that I can not take peace with: [14] no black envy
Shall make my grave. [15] Commend me to his grace;
And, if he speak of Buckingham, pray, tell him,
You met him half in heaven. [16] My vows and prayers
Yet are the king's; and, till my soul forsake, [17]
Shall cry for blessings on him. May he live
Longer than I have time to tell his years!
Ever belov'd, and loving, may his rule be!
And when old time shall lead him to his end,
Goodness and he fill up one monument! [18]
Lov. To the water side I must conduct your grace;
Then, give my charge up to Sir Nicholas Vaux,
Who undertakes you to your end.
Vaux. Prepare there!
The duke is coming: see the barge be ready,
And fit it with such furniture, as suits
The greatness of his person.
Buck. Nay, Sir Nicholas,
Let it alone: my state now will but mock me.
When I came hither, I was lord high constable,
And duke of Buckingham; now, poor Edward Bohun: [19]
Yet I am richer than my base accusers,
That never knew what truth meant. I now seal it;

---

14) Manche Hgg. verkürzen den Vers willkührlich, indem sie lesen *'Gainst me, I can't take peace with.*

15) keine schwarze Bosheit soll mir das Grab bereiten, soll mich in's Grab begleiten. Steevens fasst *to make* = *to close*, wie bei Sh. vorkommt *the doors are made.* Warburton liest *mark* für *make.*

16) als Ihr Buckingham zuletzt sahet, waren seine Gedanken schon mit dem Jenseits beschäftigt, von der Erde abgeschieden. — *his grace* ist der König Heinrich.

17) *to forsake* ist hier intransitiv = scheiden, schwinden. Rowe fügte ein überflüssiges *me* hinzu.

18) Möge der König sich so mit der, personificirt gedachten, Trefflichkeit identificiren, dass bei seinem Tode Beide gleichsam in einem Grabe beigesetzt werden. So in K. Henry IV. Second Part (A. 5, Sc. 2) *My father is gone wild into his grave* || *For in his tomb lie my affections.*

19) Der eigentliche Familienname Buckinghams war Stafford, doch nannte er sich lieber Bohun, weil er von den Bohuns abstammte und vermöge dieser Abstammung Gross-Connetable von England war.

And with that blood [20] will make them one day groan for 't.
My noble father, Henry of Buckingham,
Who first rais'd head against usurping Richard,
Flying for succour to his servant Banister,
Being distress'd, was by that wretch betray'd,
And without trial fell: God's peace be with him!
Henry the seventh succeeding, truly pitying
My father's loss, like a most royal prince,
Restor'd me to my honours, and, out of ruins,
Made my name once more noble. Now, his son,
Henry the eighth, life, honour, name, and all
That made me happy, at one stroke has taken
For ever from the world. I had my trial,
And must needs say, a noble one; [21] which makes me
A little happier than my wretched father:
Yet thus far we are one in fortunes, — both
Fell by our servants, by those men we lov'd most:
A most unnatural and faithless service!
Heaven has an end in all: yet, you that hear me,
This from a dying man receive as certain.
Where you are liberal of your loves and counsels,
Be sure you be not loose, [22] for those you make friends,
And give your hearts to, when they once perceive
The least rub in your fortunes, fall away
Like water from ye, never found again
But where they mean to sink ye. [23] All good people,
Pray for me. I must now forsake ye: the last hour
Of my long weary life is come upon me.
Farewell: And when you would say something that is sad,
Speak how I fell. — I have done; and God forgive me!

[*Exeunt* Buckingham *and Train.*

1. Gent. O! this is full of pity. — Sir, it calls,
I fear, too many curses on their heads
That were the authors.

2. Gent. If the duke be guiltless,
'T is full of woe; yet I can give you inkling

---

[20]) mit dem Blute, mit welchem ich meine Treue und Wahrheit besiegle.

[21]) ein Gerichtsverfahren, wie es einem Edelmanne gebührt, oder dessen Beisitzer Edelleute waren.

[22]) *loose* = leichtsinnig, zu mittheilsam und offenherzig, bezieht sich auf *liberal of your loves, and counsels.*

[23]) Das Bild vom Wasser wird fortgesetzt: sie lassen sich nur da wieder finden, wo sie Euch in die Tiefe ziehen wollen. So kamen Buckinghams falsche Freunde erst bei dem Gericht als Zeugen gegen ihn wieder zum Vorschein.

Of an ensuing evil, if it fall,
Greater than this.
1. Gent. Good angels keep it from us!
What may it be? [24] You do not doubt my faith, Sir?
2. Gent. This secret is so weighty, 't will require
A strong faith [25] to conceal it.
1. Gent. Let me have it:
I do not talk much.
2. Gent. I am confident:
You shall, [26] Sir. Did you not of late days hear
A buzzing [27] of a separation
Between the king and Katharine?
1. Gent. Yes, but it held not;
For when the king once heard it, out of anger
He sent command to the lord mayor straight
To stop the rumour, and allay those tongues
That durst disperse it.
2. Gent. But that slander, Sir,
Is found a truth now; for it grows again
Fresher than e'er it was; and held for certain
The king will venture at it. [28] Either the cardinal,
Or some about him near, have, out of malice
To the good queen, possess'd him with a scruple,
That will undo her: to confirm this too,
Cardinal Campeius is arriv'd, and lately,
As all think, for this business.
1. Gent. 'T is the cardinal;
And merely to revenge him on the emperor, [29]
For not bestowing on him, at his asking,
The archbishoprick of Toledo, this is purpos'd.
2. Gent. I think, you have hit the mark: but is it not cruel,
That she should feel the smart of this? The cardinal
Will have his will, and she must fall.
1. Gent. 'T is woful.
We are too open here [30] to argue this;
Let 's think in private more. [*Exeunt.*

24) Manche Hgg. setzen willkührlich *Where may it be?*
25) *faith* = Treue in der Bewahrung eines angelobten Geheimnisses, angelobte Verschwiegenheit.
26) scil. *You shall have it.*
27) *to buz* = summen, von der flüsternden Verbreitung eines Gerüchtes, gebraucht Sh. auch anderswo; so in K. Henry VI. Third Part (A. 5, Sc. 6) *for I will buz abroad such prophecies.*
28) Man nimmt für gewiss an, dass der König auf solche Ehescheidung sich einlassen wird.
29) Der Kaiser Karl V. war der Neffe der Königin Katharine.
30) Wir sind hier an einem zu öffentlichen Platze, zu sehr exponirt, um solche Dinge zu besprechen.

SCENE II.

An Ante-chamber in the Palace.

Enter the Lord Chamberlain, reading a letter.

Cham. „My Lord, — The horses your lordship sent for, with all the care I had, I saw well chosen, ridden, and furnished. They were young, and handsome, and of the best breed in the north. When they were ready to set out for London, a man of my lord cardinal's, by commission and main power, took them from me; with this reason, — his master would be served before a subject, if not before the king; which stopped our mouths, Sir."

I fear, he will,[1] indeed. Well, let him have them:
He will have all, I think.

Enter the Dukes of Norfolk *and* Suffolk.

Nor. Well met, my lord[2] chamberlain.
Cham. Good day to both your graces.
Suf. How is the king employ'd?
Cham. I left him private,
Full of sad thoughts and troubles.
Nor. What 's the cause?
Cham. It seems, the marriage with his brother's wife
Has crept too near his conscience.
Suf. No; his conscience
Has crept too near another lady.
Nor. 'T is so.
This is the cardinal's doing, the king-cardinal:
That blind priest, like the eldest son of fortune,[3]
Turns what he list. The king will know him one day.
Suf. 'Pray God, he do: he 'll never know himself else.
Nor. How holily he works in all his business,
And with what zeal; for now he has crack'd the league
Between us and the emperor, the queen's great nephew,
He dives into the king's soul; and there scatters
Dangers, doubts, wringing of the conscience,
Fears and despairs,[4] and all these for his marriage:
And out of all these to restore the king,

---

[1]) scil. *he will be served before the king.*

[2]) Hanmer fügte vor *lord* das Epitheton *good* ein.

[3]) Cardinal Wolsey ist in seinem eigenmächtigen Verfahren so blind, wie die Fortuna, deren Sohn und Erbe er ist, und dreht Alles um, was er will. — Der Conjunctiv *list* ist Sh.'sch: was ihm gerade belieben mag. Ebenso in einer spätern Rede Norfolks: *into what pitch he please.*

[4]) *despairs* ist das Verzweifeln des Königs an seinem Seelenheil wegen seiner Heirath, wie *fears* seine Besorgnisse derentwegen.

He counsels a divorce: a loss of her,
That like a jewel has hung twenty years
About his neck,[5] yet never lost her lustre:
Of her, that loves him with that excellence
That angels love good men with; even of her,
That when the greatest stroke of fortune falls,
Will bless the king. And is not this course pious?[6]

Cham. Heaven keep me from such counsel! 'T is most true,
These news are everywhere; every tongue speaks them,
And every true heart weeps for 't. All, that dare
Look into these affairs, see this[7] main end, —
The French king's sister. Heaven will one day open
The king's eyes, that so long have slept upon
This bold bad man.[8]

Suf. And free us from his slavery.

Nor. We had need pray,
And heartily, for our deliverance,
Or this imperious man will work us all
From princes into pages.[9] All men's honours
Lie like one lump before him, to be fashion'd
Into what pitch he please.

Suf. For me, my lords,
I love him not, nor fear him; there 's my creed.
As I am made without him, so I 'll stand,
If the king please: his curses and his blessings
Touch me alike, they 're breath I not believe in.
I knew him, and I know him; so I leave him
To him that made him proud, the pope.[10]

Nor. Let 's in.
And with some other business put the king
From these sad thoughts, that work too much upon him. —
My lord, you 'll bear us company?

---

5) So in Winter's Tale (A. 1, Sc. 2) *he that wears her like her medal || About his neck.*

6) *this course* geht nicht auf das Benehmen der Königin, sondern, ironisch gemeint, auf das Verfahren des Cardinals, das natürlich nur ein frommes sein kann.

7) *this* weist auf das Nächstfolgende hin: Alle, welche diese Angelegenheiten durchschauen, erkennen, dass der hauptsächlichste Zweck bei dieser Scheidung eine Wiedervermählung des Königs Heinrich mit der Schwester des französischen Königs, mit der Herzogin von Alençon ist.

8) *upon* bezieht sich sowohl auf *slept* als auch auf *open:* Jemandem die Augen über Etwas öffnen.

9) Er wird uns Alle, die wir bisher die Grossen des Landes, Herzoge u. s. w. waren, zu blossen Dienern machen. Alle unsere Ehren betrachtet er wie einen rohen Stoff, den er zu der Gestalt und Grösse ummodeln kann, die ihm beliebt.

10) Es ist Sache des Pabstes, nicht unsere, mit dem Cardinal, den er so hoch erhoben, fertig zu werden, ihn zur Verantwortung zu ziehen.

Cham. Excuse me;
The king hath sent me other-where: besides,
You 'll find a most unfit time to disturb him.
Health to your lordships.
Nor. Thanks, my good lord chamberlain.
[*Exit Lord Chamberlain.*

NORFOLK *opens a folding-door. The King is discovered sitting, and reading pensively.* [11]

Suf. How sad he looks: sure, he is much afflicted.
K. Hen. Who is there? ha!
Nor. 'Pray God, he be not angry.
K. Hen. Who 's there, I say? How dare you thrust yourselves
Into my private meditations?
Who am I? ha!
Nor. A gracious king, that pardons all offences,
Malice ne'er meant: our breach of duty this way
Is business of estate; in which we come
To know your royal pleasure.
K. Hen. Ye are too bold.
Go to; I 'll make ye know your times of business:
Is this an hour for temporal affairs? ha? —

Enter WOLSEY *and* CAMPEIUS. [12]

Who 's there? my good lord cardinal? — O! my Wolsey,
The quiet of my wounded conscience;
Thou art a cure fit for a king. — You 're welcome, [*To* CAMPEIUS.
Most learned reverend Sir, into our kingdom:
Use us, and it. [13] — My good lord, have great care
I be not found a talker. [*To* WOLSEY.
Wol. Sir, you cannot.
I would, your grace would give us but an hour
Of private conference.
K. Hen. We are busy: go. [*To* NORFOLK *and* SUFFOLK.

---

[11]) Die von den Hggn. nach der spätern Theaterconvenienz modificirte Bühnenweisung lautet in der Fol.: *Exit Lord Chamberlain, and the King draws the curtain and sits reading pensively.* — Auf dem Sh.'schen Theater zog also der König selbst den Vorhang, der die kleinere Bühne unter dem Balkon im Hintergrunde von der vordern breiteren trennte.

[12]) *with a commission* fügt die Fol. zu *Campeius* hinzu.

[13]) Verfügt über mich und über mein Reich, als ob wir Euer wären. — Der König fordert sodann den Wolsey auf, dafür zu sorgen, dass Campejus dieses Wort als ernstlich gemeint, mithin den König selbst nicht als einen blossen Schwätzer erfinde.

Nor. This priest has no pride in him!
Suf. Not to speak of;
I would not be so sick though for his place: [14]
But this cannot continue. *Aside.*
Nor. If it do,
I 'll venture one have at him. [15]
Suf. I another.

[*Exeunt* Norfolk *and* Suffolk.

Wol. Your grace has given a precedent of wisdom
Above all princes, in committing freely
Your scruple to the voice of Christendom.
Who can be angry now? what envy reach you?
The Spaniard, tied by blood and favour to her, [16]
Must now confess, if they have any goodness,
The trial just and noble. All the clerks,
I mean the learned ones, in christian kingdoms,
Have their free voices: [17] Rome, the nurse of judgment, [18]
Invited by your noble self, hath sent
One general tongue unto us, this good man,
This just and learned priest, Cardinal Campeius,
Whom once more I present unto your highness.

K. Hen. And once more in mine arms I bid him welcome,
And thank the holy conclave for their loves:
They have sent me such a man I would have wish'd for.

Cam. Your grace must needs deserve all strangers' [19] loves,
You are so noble. To your highness' hand
I tender my commission, [20] by whose virtue,
(The court of Rome commanding) you, my lord
Cardinal of York, are join'd with me, their servant, [21]
In the unpartial judging of this business.

---

14) Ich möchte nicht so krank an Stolz sein, wie er es ist, und wenn ich auch seinen Platz dafür einnehmen sollte.

15) *have at him,* eigentlich = ihm gilts, oder = nehm' er sich in Acht, ist hier substantivisch: ich will noch einen Streich gegen ihn riskiren.

16) *her* ist die Königin Katharine, deren Name freilich Wolsey vorher nicht erwähnt hatte. — *Spaniard* ist collectiv = das Spanische Volk, und hat deshalb den Plural *they* nach sich.

17) Zu *have their free voices* wollte Malone aus dem Folgenden *sent* entlehnen. Der Sinn ist aber ohne eine solche weithergeholte Ergänzung einfach der, dass alle Schriftgelehrten der Christenheit sich frei und ungehindert über die Ehescheidung des Königs aussprechen können.

18) Rom, von dem jedes Endurtheil ausströmt.

19) *strangers* sind die Ausländer, die Nichtunterthanen des Königs, im Gegensatz zu den Inländern, den Unterthanen.

20) Vgl. oben Anm. 12.

21) *their servant* bezieht sich auf das in Parenthese gestellte *the court of Rome*

K. Hen. Two equal men. The queen shall be acquainted
Forthwith for what you come. — Where 's Gardiner?
Wol. I know, your majesty has always lov'd her
So dear in heart, not to deny her that
A woman of less place [22] might ask by law,
Scholars, allow'd freely to argue for her.
K. Hen. Ay, and the best she shall have; and my favour
To him that does best: God forbid else. Cardinal,
Pr'ythee, call Gardiner to me, my new secretary:
I find him a fit fellow. [*Exit* WOLSEY.

Re-enter WOLSEY, *with* GARDINER.

Wol. Give me your hand; much joy and favour to you:
You are the king's now.
Gard. But to be commanded
For ever by your grace, whose hand has rais'd me.
K. Hen. Come hither, Gardiner. [*They converse apart.* [23]
Cam. My lord of York, was not one doctor Pace
In this man's place before him?
Wol. Yes, he was.
Cam. Was he not held a learned man?
Wol. Yes, surely.
Cam. Believe me, there 's an ill opinion spread then
Even of yourself, lord cardinal.
Wol. How! of me?
Cam. They will not stick to say, you envied him,
And, fearing he would rise, he was so virtuous,
Kept him a foreign man still; [24] which so griev'd him,
That he ran mad, and died.
Wol. Heaven's peace be with him!
That is christian care enough: for living murmurers
There 's places of rebuke. He was a fool,
For he would needs be virtuous: That good fellow,
If I command him, follows my appointment:
I will have none so near else. Learn this, brother,
We live not to be grip'd by meaner persons.
K. Hen. Deliver this with modesty to the queen. [*Exit* GARDINER.
The most convenient place that I can think of,
For such receipt of learning, [25] is Black-Friars:

---

22) ein Weib geringern Ranges.

23) Die Bühnenweisung der Fol. lautet *Walks and whispers.*

24) Die entsprechende Stelle bei Holinshed erklärt deutlicher den Sinn dieser Worte: *in the room of Doctor Pace, the which being continually abroad in ambassades, and the same often times not necessary, by the cardinal's appointment, at length he took such grief therewith that he fell out of his right wits.*

25) um so viel Gelehrsamkeit, so viele gelehrte Leute in sich aufzunehmen, zu beherbergen.

There ye shall meet about this weighty business. —
My Wolsey, see it furnish'd: — O my lord!
Would it not grieve an able [26] man, to leave
So sweet a bedfellow? [27] But, conscience, conscience, —
O! 't is a tender place, and I must leave her. [*Exeunt.*

SCENE III.

An Ante-chamber in the Queen's Apartments.

Enter Anne Bullen, *and an old Lady.*

Anne. Not for that neither: — Here 's the pang that pinches: [1]
His highness having liv'd so long with her, and she
So good a lady, that no tongue could ever
Pronounce dishonour of her, — by my life,
She never knew harm-doing, — O! now, after
So many courses of the sun enthron'd, [2]
Still growing in a majesty and pomp, the which
To leave [3] a thousand-fold more bitter than
'T is sweet at first to acquire, — after this process,
To give her the avaunt! [4] it is a pity
Would move a monster.

Old L. Hearts of most hard temper
Melt and lament for her.

Anne. O, God's will! much better,
She ne'er had known pomp: though it be temporal, [5]
Yet, if that quarrel, fortune, do divorce
It from the bearer, 't is a sufferance, panging
As soul and body's severing.

---

[26]) *able* = im Besitz seiner körperlichen und geistigen Fähigkeiten, rüstig.

[27]) Darunter versteht der König heuchlerischer Weise die Königin Katharine, von der er um seines Gewissens wegen werde scheiden müssen.

[1]) Wie es scheint, ist Anna, im Gespräch mit der alten Hofdame über die bevorstehende Ehescheidung begriffen, von dieser nach der Ursache ihres Kummers gefragt, und erwidert: Auch deshalb nicht (bin ich betrübt); vielmehr das ist die Pein, die mich quält. — *Here* bezieht sich also auf das Folgende.

[2]) nachdem sie so viele Jahre auf dem Thron gesessen hat.

[3]) Viele Hgg. fügen mit Theobald hinter *to leave* ein *is* ein, das Sh. in seiner Constructionsweise leicht auslassen durfte, namentlich wo gleich darauf folgt *'t is sweet.*

[4]) *avaunt,* eigentlich eine Interjection = fort! packe Dich! ist hier substantivisch gebraucht: *to give her the avaunt* = ihr den Laufpass geben.

[5]) wenn der königliche Pomp auch ein weltliches, zeitliches Gut sein mag, so ist es doch, wenn jene zänkische Fortuna ihn von dem Träger scheidet, ein Leid, so schmerzhaft, wie die Trennung von Leib und Seele. — *Quarrel,* wenn die Lesart der Fol. richtig ist, muss die zänkische Natur personificirt bedeuten und wird schwerlich, wie manche Hgg. mit Warburton annehmen, ein von Sh. nie gebrauchtes Synonym von *arrow* sein. Hanmer wollte *quarreller* lesen. Die Fol. hat den Vers ganz sinnlos *Yet if that quarrell. Fortune, do diuorce.* — *to pang* transitiv = quälen.

Old L. Alas, poor lady!
She 's a stranger [6] now again.

Anne. So much the more
Must pity drop upon her. Verily,
I swear, 't is better to be lowly born,
And range with humble livers in content, [7]
Than to be perk'd up in a glistering grief,
And wear a golden sorrow.

Old L. Our content
Is our best having.

Anne. By my troth and maidenhead,
I would not be a queen.

Old L. Beshrew me, I would,
And venture maidenhead for 't; and so would you,
For all this spice of your hypocrisy. [8]
You that have so fair parts of woman on you,
Have too a woman's heart; which ever yet
Affected eminence, wealth, sovereignty:
Which, to say sooth, are blessings, and which gifts
(Saving your mincing) the capacity
Of your soft cheveril [9] conscience would receive,
If you might please to stretch it.

Anne. Nay, good troth, —

Old L. Yes, troth, and troth. — You would not be a queen?

Anne. No, not for all the riches under heaven.

Old L. 'T is strange: a three-pence bow'd [10] would hire me,
Old as I am, to queen it. [11] But, I pray you,
What think you of a duchess? have you limbs
To bear that load of title?

Anne. No, in truth.

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6) *stranger* fasst Johnson gewiss richtiger = *an alien, no longer an Englishwoman*, als Tollet, der es erklärt: *alienated from the king's affection, a stranger to his bed.*

7) *in content* ist mit *humble livers* zu verbinden: in demselben Range zu stehen mit niedern Leuten, die in Zufriedenheit leben.

8) trotz all diesem Beigeschmack von Heuchelei, den man Euch anmerkt.

9) *cheveril* eigentlich = Ziegenleder, wird von Sh. auch sonst wegen seiner Dehnbarkeit tropisch angewandt; so in Romeo and Juliet (A. 2, Sc. 4) *Here 's a wit of cheveril that stretches from an inch narrow to an ell broad;* also hier = elastisch. — *capacity* = Fähigkeit Etwas in sich aufzunehmen.

10) *a three-pence bowed* = ein verbogenes Dreipfennigsstück. — *hire* ist zweisylbig zu lesen.

11) *to queen it* = die Königin spielen, ein Verbum, das ebenso in Winter's Tale (A. 4, Sc. 3) vorkommt.

Old L. Then you are weakly made. Pluck off a little: [12]
I would not be a young count in your way,
For more than blushing comes to. If your back
Cannot vouchsafe this burden, 't is too weak
Ever to get a boy.
Anne. How you do talk!
I swear again, I would not be a queen
For all the world.
Old L. In faith, for little England [13]
You 'd venture an emballing: [14] I myself
Would for Carnarvonshire, [15] although there 'long'd
No more to the crown but that. Lo! who comes here?

Enter the Lord Chamberlain.

Cham. Good morrow, ladies. What were it worth to know
The secret of your conference?
Anne. My good lord,
Not your demand: it values not your asking.
Our mistress' sorrows we were pitying.
Cham. It was a gentle business, and becoming
The action of good women: there is hope
All will be well.
Anne. Now, I pray God, amen!
Cham. You bear a gentle mind, and heavenly blessings
Follow such creatures. That you may, fair lady,
Perceive I speak sincerely, and high note 's
Ta'en of your many virtues, [16] the king's majesty
Commends his good opinion of you to you, [17] and
Does purpose honour to you no less flowing
Than marchioness of Pembroke; [18] to which title

12) Zieht etwas ab von dem, was ich Euch so eben vorschlug. Wenn Ihr keine Herzogin sein mochtet, so würdet Ihr doch gern Gräfin sein, und wenn ich als ein junger Graf Euch entgegenträte, so würdet Ihr mit einigem Erröthen mich nehmen.

13) *little England* steht im Gegensatz zu *all the world*, insofern England im Vergleich mit der ganzen Welt nur ein kleiner Bezirk ist.

14) *emballing*, ein sonst nicht vorkommendes Wort erklärt Johnson: *to be distinguished by the ball, the ensign of royalty*, also = Reichsapfel. Steevens schlug dafür *empalling* vor: *being invested with the pall or robes of state.* Plausibler erscheint, wenn einmal geändert werden sollte, Whalley's *embalming* = Salbung zur Königin, wie auch in K. Richard II. (A. 3, Sc. 2) *balm* = Salböl zur Krönung, steht.

15) *Carnarvonshire* = eine gebirgige und unfruchtbare Grafschaft in Wales.

16) und dass man hohen Orts von Euren vielen Tugenden Notiz nimmt. — *note's* d. h. *note is* setzten Knight und Dyce mit Recht für das *notes* der Fol., das die bisherigen Hgg. beibehalten.

17) Manche Hgg. lassen, des Verses wegen, *of you* stillschweigend weg, das nicht fehlen darf: seine gute Meinung von Euch.

18) eine Ehre, die nicht weniger reich ist, die in nichts Geringerem besteht, als dass er Euch zur Markgräfin von Pembroke ernennt.

A thousand pound a-year, annual support,
Out of his grace he adds.
Anne. I do not know,
What kind of my obedience I should tender:
More than my all is nothing, [19] nor my prayers
Are not words duly hallow'd, [20] nor my wishes
More worth than empty vanities: yet prayers, and wishes,
Are all I can return. 'Beseech your lordship,
Vouchsafe to speak my thanks, and my obedience,
As from a blushing handmaid, to his highness,
Whose health and royalty I pray for.
Cham. Lady,
I shall not fail to approve the fair conceit,
The king hath of you. [21] — I have perus'd her well: [*Aside.*
Beauty and honour in her are so mingled,
That they have caught the king; and who knows yet,
But from this lady may proceed a gem [22]
To lighten all this isle? — [*To her.*] I 'll to the king,
And say, I spoke with you.
Anne. My honour'd lord. [*Exit Lord Chamberlain.*
Old L. Why, this it is; see, see!
I have been begging sixteen years in court,
(Am yet a courtier beggarly) [23] nor could
Come pat betwixt too early and too late,
For any suit of pounds, [24] and you, O fate!
A very fresh-fish here, (fie, fie, fie [25] upon
This compell'd fortune!) have your mouth fill'd up,
Before you open it.
Anne. This is strange to me.

---

19) Im Verhältniss zu der Gnade des Königs ist Alles, was ich bin und habe, selbst wenn es mehr wäre, nichts. So in Macbeth (A. 1, Sc. 4) *more is thy due than more than all can pay.*

20) Die Gebete, die ich für den König zum Himmel sende, sind keine Worte, die für solchen Zweck geziemend geheiligt oder geweiht wären. Die eine Negation *nor* verstärkt die andere *not.*

21) Ich werde nicht unterlassen, der günstigen Vorstellung, welche der König von Euch hat, beizustimmen und sie dadurch noch zu befestigen.

22) Unter dem Edelstein, der die ganze Insel erleuchten soll, ist die Königin Elisabeth, die Tochter der Anna Bullen, gemeint.

23) *a courtier beggarly* = ein bettelhaft armer Höfling, bildet ein Wortspiel mit *begging sixteen years in court.*

24) Wenn ich um irgend eine Gratification in Pfunden Sterling bat, kam ich nie zu dem gerade günstigen Augenblick *(pat)*, sondern entweder zu früh oder zu spät.

25) Viele Hgg. lassen willkührlich das dritte *fie* aus. — Die Parenthese ist ironisch zu verstehen, als ob Anna das ihr so aufgedrungene Glück verabscheue.

Old L. How tastes it? is it bitter? forty pence, no.[26]
There was a lady once, ('t is an old story)
That would not be a queen, that would she not,
For all the mud in Egypt:[27] — have you heard it?
Anne. Come, you are pleasant.
Old L. With your theme, I could
O'ermount the lark. The marchioness of Pembroke!
A thousand pounds a-year, for pure respect;
No other obligation. By my life,
That promises more thousands: honour's train
Is longer than his foreskirt.[28] By this time,
I know, your back will bear a duchess. — Say,
Are you not stronger than you were?
Anne. Good lady,
Make yourself mirth with your particular fancy,
And leave me out on 't. 'Would I had no being,
If this salute my blood a jot:[29] it faints me,[30]
To think what follows.
The queen is comfortless, and we forgetful
In our long absence. Pray, do not deliver
What here you 've heard, to her.
Old L. What do you think me? [*Exeunt.*

SCENE IV.

A Hall in Black-friars.

Trumpets, sennet, and cornets. Enter two Vergers, with short silver wands; next them, two Scribes, in the habit of doctors; after them, the Archbishop of Canterbury *alone; after him, the Bishops of* Lincoln, Ely, Rochester, *and* Saint Asaph; *next them, with some small distance, follows a Gentleman bearing the purse, with the great seal, and a cardinal's hat; then two Priests, bearing each a silver cross; then a Gentleman-Usher bare-headed,*

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26) *forty pence* war ein gewöhnliches Anerbieten zu einer Wette. Die alte Hofdame will soviel verwetten, dass der Anna Bullen ihr neues Glück nicht bitter schmecke, trotz ihrer früheren Reden.

27) *mud* ist der Schlamm des Nils, dem Egypten seine Fruchtbarkeit verdankt. — Die Hofdame hat keine wirkliche alte Geschichte im Sinn, sondern überträgt nur auf Egypten, was Anna vorher gesagt: *I would not be a queen for all the world.*

28) Es stehen Euch noch weit grössere Ehren in der Zukunft bevor, als Ihr bisher erhalten habt. — Das Folgende bezieht sich auf die frühere Frage der Hofdame *what think you of a duchess etc.*

29) wenn diese Standeserhöhung nur ein Wenig meinem Blute, meinem Temperamente schmeichelt oder huldigt, so wollte ich lieber todt sein. — *to salute* = begrüssen, wie zur Huldigung.

30) *to faint* als transitives Verbum = schwach machen, entmuthigen.

accompanied with a Sergeant at Arms, bearing a silver mace; then two Gentlemen, bearing two great silver pillars; after them, side by side, the two Cardinals Wolsey *and* Campeius; *two Noblemen with the sword and mace. Then enter the King and Queen and their Trains.*[1] *The King takes place under the cloth of state; the two Cardinals sit under him as judges. The Queen takes place at some distance from the King. The Bishops place themselves on each side the court, in manner of a consistory; below them, the Scribes. The Lords sit next the Bishops. The rest of the Attendants stand in convenient order about the stage.*

Wol. Whilst our commission from Rome is read,
Let silence be commanded.
K. Hen. What 's the need?
It hath already publicly been read,
And on all sides the authority allow'd;[2]
You may then spare that time.
Wol. Be 't so. — Proceed.
Scribe. Say, Henry king of England, come into the court.
Crier. Henry king of England, &c.
K. Hen. Here.
Scribe. Say, Katharine queen of England, come into the court.
Crier. Katharine queen of England, &c.

[*The Queen makes no answer, rises out of her chair, goes about the court, comes to the King, and kneels at his feet; then speaks.*

Q. Kath. Sir, I desire you, do me right and justice,
And to bestow your pity on me; for
I am a most poor woman, and a stranger,
Born out of your dominions; having here
No judge indifferent, nor no more assurance
Of equal friendship and proceeding.[3] Alas! Sir,
In what have I offended you? what cause
Hath my behaviour given to your displeasure,
That thus you should proceed to put me off,
And take your good grace from me? Heaven witness,
I have been to you a true and humble wife,
At all times to your will conformable:

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[1]) Mit Ausnahme dieses einen Satzes steht die ganze ausführliche Bühnenweisung schon so in der Fol. — Die Details entlehnte Sh. aus Holinshed, wo er auch die folgenden Reden des Königs und der Königin in ihren wesentlichsten Zügen fand. Vgl. Einleitung pag. VII.—XI.

[2]) Allerseits ist das Ansehen anerkannt, welches die päpstliche Vollmacht, die Cardinal Campejus mitbringt, besitzt.

[3]) da ich keinen unparteiischen Richter hier habe und auch keine weitere Zusicherung einer gerechten Freundlichkeit in dem Verfahren gegen mich. — Auch hier gebraucht Sh. die Copula *and* mit der ihm eigenthümlichen Licenz. Vgl. A. 1, Sc. 3, Anm. 7.

Ever in fear to kindle your dislike,
Yea, subject to your countenance; glad, or sorry,
As I saw it inclin'd.[4] When was the hour
I ever contradicted your desire,
Or made it not mine too? Or which of your friends
Have I not strove to love, although I knew
He were mine enemy? What friend of mine,
That had to him deriv'd your anger,[5] did I
Continue in my liking? nay, gave notice[6]
He was from thence discharg'd. Sir, call to mind
That I have been your wife, in this obedience,
Upward of twenty years, and have been blest
With many children by you: If in the course
And process of this time, you can report,
And prove it too, against mine honour aught,
My bond to wedlock, or my love and duty,
Against[7] your sacred person, in God's name,
Turn me away; and let the foul'st contempt
Shut door upon me, and so give me up
To the sharpest kind of justice.[8] Please you, Sir,
The king, your father, was reputed for
A prince most prudent, of an excellent
And unmatch'd wit and judgment: Ferdinand,
My father, king of Spain, was reckon'd one
The wisest prince,[9] that there had reign'd by many
A year before: It is not to be question'd
That they had gather'd a wise council to them
Of every realm, that did debate this business,
Who deem'd our marriage lawful. Wherefore I humbly
Beseech you, Sir, to spare me, till I may
Be by my friends in Spain advis'd, whose counsel
I will implore: if not, i' the name of God,
Your pleasure be fulfill'd!

---

4) ich habe mich immer nach Eurer Miene gerichtet und bin ernst oder heiter gewesen je nachdem ich Eure Miene so oder so geneigt sah.

5) der sich Euren Zorn zugezogen hatte.

6) Hanmer setzte vor *notice* noch *not*, um die Construction genauer an das Vorige anzuschliessen; indess construirte Sh. wahrscheinlich, indem er den Fragesatz nicht weiter führte: ja, ich gab alsbald ihm Kunde, er sei entlassen.

7) Vor *against* ist aus dem Vorhergehenden zu suppliren *or aught*: wenn Ihr mir Etwas beweisen könnt, das gegen Eure Person gerichtet gewesen wäre.

8) lasst die schimpflichste Verachtung vor mir die Thüre zuschliessen und übergebt mich der empfindlichsten Art von Gerechtigkeit, die an mir vollzogen werde.

9) *one the wisest prince* = einer, der der weiseste Fürst war. Holinshed hat *one of the wittiest princes.*

Wol. You have here, lady,
(And of your choice) these reverend fathers; men
Of singular integrity and learning,
Yea, the elect of the land, who are assembled
To plead your cause. It shall be therefore bootless,
That longer you desire the court, [10] as well
For your own quiet, as to rectify
What is unsettled in the king.
Cam. His grace
Hath spoken well, and justly: therefore, Madam,
It 's fit this royal session do proceed,
And that, without delay, their arguments
Be now produc'd and heard.
Q. Kath. Lord cardinal,
To you I speak.
Wol. Your pleasure, Madam?
Q. Kath. Sir,
I am about to weep; but, thinking that
We [11] are a queen, (or long have dream'd so), certain,
The daughter of a king, my drops of tears
I 'll turn to sparks of fire.
Wol. Be patient yet.
Q. Kath. I will, when you are humble; nay, before,
Or God will punish me. [12] I do believe,
Induc'd by potent circumstances, that
You are mine enemy; and make my challenge
You shall not be my judge; [13] for it is you
Have blown this coal betwixt my lord and me,
Which God's dew quench. — Therefore, I say again,
I utterly abhor, yea, from my soul,
Refuse you for my judge; whom, yet once more,
I hold my most malicious foe, and think not
At all a friend to truth.

---

[10]) Dass Ihr die Gerichtssitzung länger hinaus, weiter hinaus begehrt, dass Ihr nicht mit der gegenwärtigen Sitzung zufrieden seid. — Manche Hgg. lesen mit der vierten Folioausgabe *defer* für *desire*. — Malone führt aus der noch üblichen Gerichtssprache an *to pray for a longer day* für *for a more dursted day*.

[11]) Bemerkenswerth ist der Gegensatz zwischen dem Plural der Majestät *we are a queen* und dem vorhergehenden und folgenden Singular *I*.

[12]) Eine Andeutung, dass sie niemals den Cardinal demüthig zu sehen erwartet und deshalb, wenn sie sich nicht der Strafe Gottes aussetzen will, schon vorher geduldig werden muss.

[13]) und ich erhebe meine Einrede, dass Ihr nicht mein Richter sein sollt. — *challenge* ist der gerichtliche Terminus für die Einwendung, welche der Angeklagte gegen einen der Geschwornen erhebt; ebenso die folgenden Ausdrücke *abhor* und *refuse*, welche Sh. an der betreffenden Stelle bei Holinshed fand.

Wol. I do profess,
You speak not like yourself; [14] who ever yet
Have stood to charity, and display'd the effects
Of disposition gentle, and of wisdom
O'ertopping woman's power. Madam, you do me wrong:
I have no spleen against you: nor injustice
For you, or any: how far I have proceeded,
Or how far further shall, [15] is warranted
By a commission from the consistory,
Yea, the whole consistory of Rome. You charge me,
That I have blown this coal: I do deny it.
The king is present: if it be known to him,
That I gainsay my deed, how may he wound,
And worthily, my falsehood; [16] yea, as much
As you have done my truth. If [17] he know
That I am free of your report, he knows,
I am not of your wrong. [18] Therefore in him
It lies to cure me; and the cure is, to
Remove these thoughts from you: the which before
His highness shall speak in, I do beseech
You, gracious Madam, to unthink your speaking, [19]
And to say so no more.

Q. Kath. My lord, my lord,
I am a simple woman, much too weak
To oppose your cunning. You are meek, [20] and humble-mouth'd;
You sign your place and calling, in full seeming, [21]
With meekness and humility; but your heart
Is cramm'd with arrogancy, spleen, and pride.
You have, by fortune and his highness' favours,

---

14) *like yourself* = Euch gemäss, Euch entsprechend.

15) scil. *or how far I shall proceed further.*

16) wenn es ihm bewusst ist, dass ich jetzt ableugne, was ich früher gethan, wie sehr kann man, und mit Recht, mich wegen meiner Falschheit kränken; ja eben so sehr, wie Ihr mich wegen meiner Wahrheit kränkt. — Vielleicht schrieb aber Sh. *now may he wound.*

17) Hanmer vervollständigt den Vers, indem er *But if* liest.

18) scil. *I am not free of your wrong:* wenn er weiss, dass ich rein bin von dem, was Ihr mir nachsagt, so weiss er, dass ich nicht unbetroffen bin von dem Unrecht, das Ihr mir thut.

19) *to unthink* = in Gedanken widerrufen, das Gegentheil denken von dem, was man gesagt.

20) *meek* ist hier = demüthig in äusserer Haltung, wie gleich nachher *meekness* = äusserliche Demuth.

21) Ihr tragt in vollem äusseren Schein die Abzeichen Eures geistlichen Ranges und Berufes, Demuth und Ergebenheit an Euch zur Schau. — *to sign* = mit einem Zeichen oder einer Unterschrift versehen.

Gone slightly o'er low steps,[22] and now are mounted
Where powers are your retainers,[23] and your words,
Domestics to you, serve your will, as 't please
Yourself pronounce their office. I must tell you,
You tender more your person's honour, than
Your high profession spiritual; that again
I do refuse you for my judge, and here,
Before you all, appeal unto the pope,
To bring my whole cause 'fore his holiness,
And to be judg'd by him.

[*She curtsies to the King, and offers to depart.*

Cam. The queen is obstinate,
Stubborn to justice, apt to accuse it, and
Disdainful to be tried by it: 't is not well.
She 's going away.

K. Hen. Call her again.

Crier. Katharine, queen of England, come into the court.

Griffith.[24] Madam, you are call'd back.

Q. Kath. What need you note it? pray you, keep your way:
When you are call'd, return. — Now the Lord help!
They vex me past my patience. — 'Pray you, pass on:
I will not tarry; no, nor ever more,
Upon this business, my appearance make
In any of their courts. [*Exeunt Queen, and her Attendants.*

K. Hen. Go thy ways, Kate:
That man i' the world who shall report he has
A better wife, let him in nought be trusted,
For speaking false in that. Thou art, alone,
(If thy rare qualities, sweet gentleness,
Thy meekness saint-like, wife-like government,[25]
Obeying in commanding, and thy parts
Sovereign and pious else,[26] could speak thee out)
The queen of earthly queens. — She 's noble born;

---

22) Bei Eurem Emporkommen seid Ihr, ohne darauf Werth zu legen, über die niedern Rangstufen weggestiegen.

23) Ihr seid bis zu einem Punkte emporgestiegen, wo Machthaber Eure Vasallen geworden sind, und wo Eure Worte, gleichsam Eure Diener, Euren Willen thun, je nachdem Ihr ihnen ihr Amt zuertheilt, wo was Ihr sagt und befehlt, alsbald geschieht. — Für *words* wollte Tyrwhitt *wards* lesen.

24) Die Fol. bezeichnet diese Rede mit *Gent. Ush.* d. h. *Gentleman Usher*, ein Amt, das Griffith bei der Königin versah.

25) *saint-like meekness* = Demuth wie die einer Heiligen, *wife-like government* = Haltung, Benehmen, wie es einer Frau wohl ansteht.

26) *else* gehört zu *parts* = Deine übrigen vortrefflichen und frommen Eigenschaften.

27) *to speak out* mit dem Accusativ = genügend oder deutlich von Jemandem reden, Jemanden verkünden, wie er ist.

And, like her true nobility, she has
Carried herself towards me. [28]
Wol. Most gracious Sir,
In humblest manner I require your highness,
That it shall please you to declare, in hearing
Of all these ears, (for where I am robb'd and bound,
There must I be unloos'd, although not there
At once and fully satisfied) [29] whether ever I
Did broach this business to your highness, or
Laid any scruple in your way, which might
Induce you to the question on 't? or ever
Have to you, but with thanks to God for such
A royal lady, spake one the least word, that might
Be to the prejudice of her present state,
Or touch of her good person?
K. Hen. My lord cardinal,
I do excuse you; yea, upon mine honour,
I free you from 't. You are not to be taught
That you have many enemies, that know not
Why they are so, but, like to village curs,
Bark when their fellows do: by some of these
The queen is put in anger. You are excus'd:
But will you be more justified? you ever
Have wish'd the sleeping of this business; never
Desir'd it to be stirr'd; but oft have hinder'd, oft,
The passages made toward it. [30] — On my honour,
I speak my good lord cardinal to this point,
And thus far clear him. Now, what mov'd me to 't:
I will be bold with time, and your attention: —
Then, mark the inducement. Thus it came; — give heed to 't.
My conscience first received a tenderness,
Scruple, and prick, [31] on certain speeches utter'd
By the bishop of Bayonne, then French ambassador,
Who had been hither sent on the debating

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28) sie hat sich ihrem echten Adel gemäss gegen mich benommen, d. h. adlig.

29) wenn ich auch nicht hier auf der Stelle eine volle Genugthuung erhalten kann für die mir widerfahrene schlechte Behandlung.

30) Ihr habt sehr oft die Schritte verhindert, welche zu dieser Angelegenheit der Ehescheidung eingeschlagen wurden. — Mit den folgenden Worten wendet sich der König an die Versammlung und rechtfertigt den Wolsey, indem er sagt: Bei meiner Ehre, ich spreche aus, was mein guter Cardinal in diesem Punkte gedacht und gesagt hat, ich spreche ganz wie er es meint.

31) *prick* = der Stachel des Gewissens. Der König sagt bei Holinshed: *The special cause that moved me unto this matter was a certain scrupulosity that pricked my conscience.*

A marriage [32] 'twixt the duke of Orleans and
Our daughter Mary. I' the progress of this business,
Ere a determinate resolution, he
(I mean, the bishop) did require a respite,
Wherein he might the king his lord advertise [33]
Whether our daughter were legitimate,
Respecting this our marriage with the dowager,
Sometimes our brother's wife. This respite shook
The bosom [34] of my conscience, enter'd me,
Yea, with a splitting [35] power, and made to tremble
The region of my breast; which forc'd such way,
That many maz'd considerings did throng,
And press'd in with this caution. First, methought,
I stood not in the smile of heaven, who had
Commanded nature, that my lady's womb,
If it conceiv'd a male child by me, should
Do no more offices of life to 't, than
The grave does to the dead; for her male issue
Or died where they were made, or shortly after
This world had air'd them. Hence I took a thought,
This was a judgment on me; that my kingdom,
Well worthy the best heir o' the world, should not
Be gladded in 't by me. Then follows, that
I weigh'd the danger which my realms stood in
By this my issue's fail; and that gave to me
Many a groaning throe. Thus hulling [36] in
The wild sea of my conscience, I did steer
Toward this remedy, whereupon we are
Now present here together; that 's to say,
I meant to rectify my conscience, — which
I then did feel full sick, and yet not well, — [37]
By all the reverend fathers of the land,
And doctors learn'd. First, I began in private
With you, my lord of Lincoln; you remember

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32) *A marriage* verbesserte Pope das *And marriage* der Fol.

33) *to advertise* betont Sh. auf der zweiten Sylbe.

34) Für *bosom* wollte Theobald *bottom* lesen, indem er sich auf die entsprechende Stelle bei Holinshed bezog: *which words once conceived within the secret bottom of my conscience, engender'd such a scrupulous doubt etc.*

35) So die zweite Fol. von 1632. — Die Fol. hat *spitting.*

36) *to hull* = hin und hertreiben, wie ein Schiff ohne Steuer und Segel. — Das Bild wird fortgesetzt in dem folgenden *I did steer.*

37) mein Gewissen, das ich ganz krank fühlte und das auch noch nicht ganz genesen ist.

How under my oppression I did reek,[38]
When I first mov'd you.

Lin. Very well, my liege.

K. Hen. I have spoke long: be pleas'd yourself to say
How far you satisfied me.

Lin. So please your highness,
The question did at first so stagger me, —
Bearing a state of mighty moment in 't,
And consequence of dread,[39] — that I committed
The daring'st counsel which I had, to doubt,
And did entreat your highness to this course,
Which you are running here.

K. Hen. I then mov'd you,
My lord of Canterbury, and got your leave
To make this present summons. — Unsolicited
I left no reverend person in this court;
But by particular consent proceeded,[40]
Under your hands and seals: therefore, go on;
For no dislike i' the world against the person
Of the good queen, but the sharp thorny points
Of my alleged reasons drive this forward.
Prove but our marriage lawful, by my life,
And kingly dignity, we are contented
To wear our mortal state to come with her,[41]
Katharine our queen, before the primest creature
That 's paragon'd o' the world.

Cam. So please your highness,
The queen being absent, 't is a needful fitness
That we adjourn this court till further day:
Meanwhile must be an earnest motion
Made to the queen, to call back her appeal[42]
She intends unto his holiness.

K. Hen. I may perceive, [*Aside.*
These cardinals trifle with me: I abhor

---

38) *to reek* = dampfen, gleichsam ein hyperbolisches äusserliches Symptom der Seelenangst, unter deren Druck der König schmachtete.

39) Da diese Frage ein Sachverhältniss von gewichtiger Bedeutung und ernste, gewaltige Folgen in sich enthielt.

40) Ich verfuhr nach der besondern Zustimmung eines Jeden von Euch, die ich von Euch unterschrieben und besiegelt erhielt.

41) wir werden gern unser Loos auf Erden auch in Zukunft mit ihr theilen, eher mit ihr, als mit dem auserlesensten Wesen, das von der Welt als Muster zur Vergleichung aufgestellt wird. — *to paragon* = als Muster aufstellen, zur Vergleichung herausfordern. — Für *paragon'd* schlug Hanmer *paragon* vor.

42) damit sie die Appellation an den Pabst, die sie beabsichtigt, widerrufe.

This dilatory sloth, and tricks of Rome.
My learn'd and well-beloved servant, Cranmer! [43]
Pr'ythee, return: with thy approach, I know,
My comfort comes along. — Break up the court:
I say, set on. [*Exeunt, in manner as they entered.*

ACT III.

SCENE I.

The Palace at Bridewell.

A Room in the Queen's Apartment.

The Queen, and her Women, at work.

Q. Kath. Take thy lute, wench: my soul grows sad with troubles;
Sing, and disperse them, if thou canst. Leave working.

SONG.

Orpheus with his lute made trees,
And the mountain-tops that freeze,
Bow themselves, when he did sing:
To his music, plants, and flowers
Ever sprung; as sun and showers
There had made a lasting spring. [1]

Every thing that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art:
Killing care and grief of heart
Fall asleep, or, hearing, die. [2]

Enter a Gentleman.

Q. Kath. How now?
Gent. An 't please your grace, the two great cardinals
Wait in the presence. [3]

---

[43]) Diese Apostrophe des Königs an den auf einer Sendung abwesenden Cranmer, der bereitwilliger auf die Ehescheidungsgedanken des Königs einging, ist ebenso beiseite gesprochen, wie die vorhergehenden Worte.

[1]) Bei Orpheus Musik sprossen Pflanzen und Blumen hervor, als ob Sonnenschein und Regen dort einen ewigen Frühling bewirkt hätten. — Viele Hgg. setzen willkührlich und stillschweigend *been* für *made*.

[2]) In der holden Musik steckt solch eine Zauberkunst, dass zehrender Gram oder Herzenskummer dabei entschlummern oder im Zuhören sterben.

[3]) *presence* = Staatszimmer, wo sich die Hofleute zur Audienz versammeln.

Q. Kath. Would they speak with me?
Gent. They will'd me say so, Madam.
Q. Kath. Pray their graces
To come near. [*Exit Gent.*] What can be their business
With me, a poor weak woman, fallen from favour?
I do not like their coming, now I think on 't.
They should be good men, their affairs as righteous; [4]
But all hoods make not monks. [5]

Enter WOLSEY *and* CAMPEIUS.

Wol. Peace to your highness.
Q. Kath. Your graces find me here part of a housewife;
I would be all, [6] against the worst may happen.
What are your pleasures with me, reverend lords?
Wol. May it please you, noble Madam, to withdraw
Into your private chamber, we shall give you
The full cause of our coming.
Q. Kath. Speak it here.
There 's nothing I have done yet, o' my conscience,
Deserves a corner: [7] 'would all other women
Could speak this with as free a soul as I do!
My lords, I care not, (so much I am happy
Above a number) if my actions
Were tried by every tongue, every eye saw them,
Envy and base opinion set against them, [8]
I know my life so even. If your business
Seek me out, and that way I am wife in, [9]
Out with it boldly: Truth loves open dealing.
Wol. *Tanta est erga te mentis integritas, regina serenissima,* —
Q. Kath. O, good my lord, no Latin:
I am not such a truant since my coming, [10]
As not to know the language I have liv'd in:

---

4) Sie sollten, vermöge ihres geistlichen Standes, gute Männer sein und demgemäss sollte ihr Geschäft, das was sie betreiben, ebenso rechtlich sein.

5) Das lateinische Sprichwort *Cucullus non facit monachum.*

6) scil. *all a housewife* im Gegensatz zu *part of a housewife*: ich möchte gern mich ganz an die bescheidene Thätigkeit einer Hausfrau gewöhnen, in Betracht des Schlimmsten, was mir widerfahren kann, wenn ich meines königlichen Ranges mich entäussern muss.

7) ich habe noch nichts gethan, was sich in einen Winkel zu verstecken brauchte.

8) wenn man auch Tücke und bösen Verdacht gegen meine Handlungen auftreten liesse.

9) Wenn es Euer Geschäft ist, mich zu erforschen und die Art und Weise, in welcher ich Gattin bin, meine Pflichten als Gattin erfülle. — Malone wollte *wise* für *wife* lesen.

10) ich bin keine so schlechte Schülerin gewesen, seit ich nach England gekommen, dass ich nicht die Sprache des Landes erlernt haben sollte.

A strange tongue makes my cause more strange, suspicious;
Pray, speak in English. Here are some will thank you,
If you speak truth, for their poor mistress' sake:
Believe me, she has had much wrong. Lord cardinal,
The willing'st sin I ever yet committed,
May be absolv'd in English.

Wol. Noble lady,
I am sorry, my integrity should breed,
(And service to his majesty and you) [11]
So deep suspicion, where all faith was meant.
We come not by the way of accusation,
To taint that honour every good tongue blesses,
Nor to betray you any way to sorrow;
You have too much, [12] good lady; but to know
How you stand minded in the weighty difference
Between the king and you, and to deliver,
Like free and honest men, our just opinions,
And comforts to your cause. [13]

Cam. Most honour'd Madam,
My lord of York, — out of his noble nature,
Zeal and obedience he still bore your grace,
Forgetting, like a good man, your late censure
Both of his truth and him, (which was too far) [14] —
Offers, as I do, in a sign of peace,
His service and his counsel.

Q. Kath. To betray me. [*Aside.*
My lords, I thank you both for your good wills,
Ye speak like honest men; (pray God, ye prove so!)
But how to make you suddenly an answer,
In such a point of weight, so near mine honour,
(More near my life, I fear,) with my weak wit,
And to such men of gravity and learning,
In truth, I know not. I was set at work
Among my maids; full little, God knows, looking
Either for such men, or such business.
For her sake that I have been, [15] for I feel

---

[11]) Das Eingeklammerte schliesst sich eng an *my integrity* an, so dass eine Umstellung dieses Verses und des folgenden, wie Malone sie vorschlug, überflüssig erscheint.

[12]) scil. *too much sorrow.*

[13]) So die zweite Fol. von 1632; die Fol. hat *our cause.*

[14]) Ihr gingt zu weit in Eurem Urtheil *(censure)* über seine Wahrhaftigkeit und über ihn selbst.

[15]) um derentwillen, die ich früher war, d. h. um meiner ehemaligen königlichen Würde willen. — Das Präteritum *I have been,* wo auf dem *have* der Nachdruck liegt, erhält seine Erklärung in dem folgenden parenthetischen Satze: ich verspüre den letzten, bald vorübergehenden Anfall von dem Bewusstsein meiner ehemaligen Hoheit.

The last fit of my greatness, good your graces,
Let me have time and counsel for my cause.
Alas! I am a woman, friendless, hopeless.

Wol. Madam, you wrong the king's love with these fears:
Your hopes and friends are infinite.

Q. Kath. In England
But little for my profit.[16] Can you think, lords,
That any Englishman dare give me counsel?
Or be a known friend, 'gainst his highness' pleasure,
(Though he be grown so desperate to be honest)
And live a subject?[17] Nay, forsooth, my friends,
They that must weigh out[18] my afflictions,
They that my trust must grow to, live not here:
They are, as all my other comforts, far hence,
In mine own country, lords.

Cam. I would, your grace
Would leave your griefs, and take my counsel.

Q. Kath. How, Sir?

Cam. Put your main cause into the king's protection;
He 's loving, and most gracious: 't will be much
Both for your honour better, and your cause;
For if the trial of the law o'ertake you,
You 'll part away disgrac'd.

Wol. He tells you rightly.

Q. Kath. Ye tell me what ye wish for both, — my ruin.
Is this your christian counsel? out upon ye!
Heaven is above all yet: there sits a Judge
That no king can corrupt.

Cam. Your rage mistakes us.

Q. Kath. The more shame for ye![19] holy men I thought ye.
Upon my soul, two reverend cardinal virtues;
But cardinal sins,[20] and hollow hearts, I fear ye.
Mend them, for shame, my lords. Is this your comfort?

---

16) Die Hoffnungen und Freunde, die ich habe, können mir in England nur wenig helfen. — Viele Hgg. setzen ein Komma zwischen *England* und *but,* das sie also = aber, nicht = nur, fassen.

17) Glaubt Ihr, dass irgend ein Engländer sich als mein Freund, gegen das Belieben des Königs zu erkennen geben dürfte, sollte er auch so verzweifelt dreist sein, ehrlich zu bleiben, und dass er als Unterthan dann am Leben bliebe?

18) *to weigh out* erklärt Steevens richtiger mit *to outweigh,* als Johnson mit *to deliberate upon, to consider with due attention*: diejenigen, welche ihr Gewicht in die andere Wagschaale gegen meine Trübsal legen müssen.

19) um so grössere Schmach für Euch, wenn ich mich in Euch irrte, da ich Euch für fromme Männer hielt.

20) *cardinal virtues* und *cardinal sins* = wesentliche Tugenden und Laster, ist eine Anspielung auf ihre Cardinalswürde.

The cordial that ye bring a wretched lady?
A woman lost among ye, laugh'd at, scorn'd?
I will not wish ye half my miseries,
I have more charity; but say, I warn'd ye:
Take heed, for heaven's sake, take heed, lest at once
The burden of my sorrows fall upon ye.

Wol. Madam, this is a mere distraction;
You turn the good we offer into envy.

Q. Kath. Ye turn me into nothing. Woe upon ye,
And all such false professors! Would ye have me
(If ye have any justice, any pity,
If ye be any thing but churchmen's habits)
Put my sick cause into his hands that hates me? [21]
Alas! he has banish'd me his bed already;
His love, [22] too long ago: I am old, my lords,
And all the fellowship I hold now with him
Is only my obedience. What can happen
To me, above this wretchedness? all your studies
Make me a curse like this.

Cam. Your fears are worse.

Q. Kath. Have I liv'd thus long — (let me speak myself, [23]
Since virtue finds no friends) — a wife, a true one?
A woman (I dare say, without vain-glory)
Never yet branded with suspicion?
Have I with all my full affections
Still met the king? lov'd him next heaven? obey'd him?
Been, out of fondness, superstitious to him? [24]
Almost forgot my prayers to content him? [25]
And am I thus rewarded? 't is not well, lords.
Bring me a constant woman to her husband, [26]
One that ne'er dream'd a joy beyond his pleasure,
And to that woman, when she has done most,
Yet will I add an honour, [27] — a great patience.

Wol. Madam, you wander from the good we aim at.

Q. Kath. My lord, I dare not make myself so guilty,
To give up willingly that noble title

---

21) Das Bild ist von einem Kranken entlehnt, der sich einem Arzte anvertraut.

22) *his love* hängt ebenfalls von *he has banish'd me* ab: er hat mich nur zu lange schon aus seiner Liebe verbannt.

23) lasst mich von mir selber reden. — Vgl. A. 2, Sc. 4, Anm. 30.

24) *superstitious* = voll von einer Verehrung, die bis zum Aberglauben ging.

25) So eifrig trachtete ich danach ihn zufriedenzustellen, dass ich darüber fast meine Andachtsübungen vergass.

26) scil. *a woman constant to her husband.*

27) ich will noch einen Ruhm aufweisen, den jene Frau nicht besitzt.

Your master wed me to: nothing but death
Shall e'er divorce my dignities.
Wol. 'Pray, hear me.
Q. Kath. 'Would I had never trod this English earth,
Or felt the flatteries that grow upon it!
Ye have angels' faces,[28] but heaven knows your hearts.
What will become of me now, wretched lady?
I am the most unhappy woman living. —
Alas! poor wenches, where are now your fortunes? [*To her Women.*
Shipwrack'd upon a kingdom, where no pity,
No friends, no hope, no kindred weep for me,
Almost no grave allow'd me. — Like the lily,
That once was mistress of the field[29] and flourish'd,
I 'll hang my head, and perish.
Wol. If your grace
Could but be brought to know our ends are honest,
You 'd feel more comfort. Why should we, good lady,
Upon what cause, wrong you? alas! our places,
The way of our profession is against it:
We are to cure such sorrows, not to sow them.
For goodness' sake, consider what you do;
How you may hurt yourself, ay, utterly
Grow from the king's acquaintance by this carriage.[30]
The hearts of princes kiss obedience,
So much they love it; but to stubborn spirits,
They swell, and grow as terrible as storms.
I know, you have a gentle, noble temper,
A soul as even as a calm: Pray, think us
Those we profess, peace-makers, friends, and servants.
Cam. Madam, you 'll find it so. You wrong your virtues
With these weak women's fears: a noble spirit,
As yours was put into you, ever casts
Such doubts, as false coin, from it. The king loves you;
Beware, you lose it not: For us, if you please
To trust us in your business, we are ready
To use our utmost studies in your service.

---

28) Steevens citirt dazu aus einem Pamphlete von Greene (1585) Folgendes: *England, a little island, where as Saint Augustin saith, there be people with angels' faces, so the inhabitants have the courage and hearts of lions.* — Deutlicher ist das Wortspiel im Lateinischen zwischen *Angli* und *angeli*.

29) So in Spencer's Faerie Queene: *The lily, lady of the flowering field.*

30) Ihr werdet durch ein solches Benehmen aus der Vertraulichkeit und der Freundschaft des Königs ganz und gar entfernt werden. — *from* = fern von Etwas.

Q. Kath. Do what ye will, my lords: and, pray, forgive me,
If I have us'd myself [31] unmannerly.
You know, I am a woman, lacking wit
To make a seemly answer to such persons.
Pray, do my service to his majesty:
He has my heart yet, and shall have my prayers,
While I shall have my life. Come, reverend fathers;
Bestow your counsels on me: she now begs,
That little thought, when she set footing here,
She should have bought her dignities so dear. [*Exeunt.*

SCENE II.

Ante-chamber to the King's Apartment.

Enter the Duke of Norfolk, *the Duke of* Suffolk, *the Earl of* Surrey, *and the Lord Chamberlain.*

Nor. If you will now unite in your complaints,
And force [1] them with a constancy, the cardinal
Cannot stand under them: If you omit
The offer of this time, [2] I cannot promise,
But that you shall sustain more new disgraces,
With these you bear already.
Sur. I am joyful
To meet the least occasion, that may give me
Remembrance of my father-in-law, the duke, [3]
To be reveng'd on him.
Suf. Which of the peers
Have uncontemn'd gone by him, or at least
Strangely neglected? [4] when did he regard
The stamp of nobleness in any person,
Out of himself? [5]
Cham. My lords, you speak your pleasures.
What he deserves of you and me, I know;
What we can do to him, (though now the time
Gives way to us) I much fear. [6] If you cannot
Bar his access to the king, never attempt

---

31) *to use one's self* = sich im Verkehr benehmen.

1) *to force* = mit Gewalt befördern, mit Nachdruck durchsetzen.

2) *the offer of this time* = die günstige Gelegenheit, welche dieser Zeitpunkt bietet.

3) d. h. der Herzog von Buckingham, den Wolsey's Intriguen gestürzt und zum Tode geführt hatten. — *remembrance* = Mahnung.

4) Die Negation, die in *uncontemn'd* steckt, ist zu *strangely neglected* ebenfalls zu suppliren, als ob Sh. *not neglected* geschrieben hätte.

5) *out of himself* = ausser sich selbst.

6) ich bin sehr besorgt, sehr in Zweifel wegen dessen, was wir ihm zufügen können.

Anything on him, for he hath a witchcraft
Over the king in his tongue.
Nor. O! fear him not;
His spell in that is out: the king hath found
Matter against him, that for ever mars
The honey of his language. No, he 's settled,
Not to come off, in his displeasure.[7]
Sur. Sir,
I should be glad to hear such news as this
Once every hour.
Nor. Believe it, this is true.
In the divorce, his contrary proceedings[8]
Are all unfolded; wherein he appears,
As I would wish mine enemy.
Sur. How came
His practices to light?
Suf. Most strangely.
Sur. O! how? how?
Suf. The cardinal's letter to the pope miscarried,
And came to the eye o' the king; wherein was read,
How that the cardinal did entreat his holiness
To stay the judgment o' the divorce; for if
It did take place, „I do," quoth he, „perceive,
My king is tangled in affection to
A creature of the queen's, lady Anne Bullen."
Sur. Has the king this?
Suf. Believe it.
Sur. Will this work?
Cham. The king in this perceives him, how he coasts,
And hedges, his own way.[9] But in this point
All his tricks founder, and he brings his physic
After his patient's death: the king already
Hath married the fair lady.
Sur. 'Would he had!
Suf. May you be happy in your wish, my lord;
For, I profess, you have it.

---

7) Wolsey steckt so fest in der Ungnade des Königs, dass er nicht wieder davon loskommt.

8) *contrary proceedings* = widersprechendes Verfahren, insofern Wolsey heimlich das Gegentheil von dem betrieb, was er öffentlich vorgab. — In der zweitfolgenden Zeile setzen viele Hgg. stillschweigend *could* für *would*.

9) *his own way* ist = der Weg des Königs, an dem Wolsey entlang streift und vorüberschlüpft, um ihn zu belauern und zu hemmen.

Sur. Now all my joy
Trace [10] the conjunction!
Suf. My amen to 't!
Nor. All men's!
Suf. There 's order given for her coronation:
Marry, this is yet but young, [11] and may be left
To some ears unrecounted. — But, my lords,
She is a gallant creature, and complete
In mind and feature: I persuade me, from her
Will fall some blessing to this land, which shall
In it be memoriz'd. [12]
Sur. But, will the king
Digest this letter of the cardinal's?
The Lord forbid!
Nor. Marry, amen!
Suf. No, no:
There be more wasps that buz about his nose,
Will make this sting the sooner. Cardinal Campeius
Is stolen away to Rome; hath ta'en no leave;
Has left the cause o' the king unhandled, and
Is posted, as the agent of our cardinal,
To second all his plot. I do assure you
The king cried, ha! at this.
Cham. Now, God incense him,
And let him cry ha! louder.
Nor. But, my lord,
When returns Cranmer?
Suf. He is return'd, in his opinions; [13] which
Have satisfied the king for his divorce,
Together with all famous colleges
Almost in Christendom. Shortly, I believe,
His second marriage shall be publish'd, and
Her coronation. Katharine no more

---

[10]) *trace* mit dem Accusativ = Jemandes Spur verfolgen, in seine Fufsstapfen treten. — *all my joy* ist = alle Freude, welche Surrey, wie er wiederholt ausgesprochen, über Wolsey's Sturz empfinden wird.

[11]) Das ist erst jüngst geschehen, ist noch nichts Altes.

[12]) *to memorize* = dem Gedächtniss überliefern, denkwürdig machen. — *which* bezieht sich auf *blessing*, und *it* auf *land*. — Auch hier ist eine Anspielung auf die Königin Elisabeth. Vgl. A. 2, Sc. 3, Anm. 22.

[13]) Er ist zurückgekehrt in denselben der Ehescheidung günstigen Ansichten, die er vorher schon hatte. Vgl. A. 2, Sc. 4, Anm. 43. — Diese Ansichten Cranmers haben im Verein mit allen berühmten Rechtsfacultäten in der Christenheit den König in Bezug auf seine Ehescheidung beruhigt.

Shall be call'd queen, but princess dowager,
And widow to prince Arthur. [14]
Nor. . . . . . This same Cranmer 's
A worthy fellow, and hath ta'en much pain
In the king's business.
Suf. He has; and we shall see him
For it an archbishop.
Nor. So I hear.
Suf. 'T is so.
The cardinal —

Enter WOLSEY *and* CROMWELL.

Nor. Observe, observe; he 's moody.
Wol. The packet, Cromwell,
Gave 't you the king? [15]
Crom. To his own hand, in his bedchamber.
Wol. Look'd he o' th' inside of the paper?
Crom. Presently
He did unseal them, [16] and the first he view'd,
He did it with a serious mind; a heed
Was in his countenance: you he bade
Attend him here this morning.
Wol. Is he ready
To come abroad?
Crom. I think, by this he is.
Wol. Leave me a while. — [*Exit* CROMWELL.
It shall be to the duchess of Alençon, [17]
The French king's sister: he shall marry her. —
Anne Bullen? No; I 'll no Anne Bullens for him:
There 's more in 't than fair visage. — Bullen!
No, we 'll no Bullens. — Speedily I wish
To hear from Rome. — The marchioness of Pembroke!
Nor. He 's discontented.
Suf. May be, he hears the king
Does whet his anger to him.

---

14) Da die Ehe des Königs mit Katharine für nichtig erklärt ist, so ist Katharine wieder das, was sie vor der Trauung war, die Wittwe seines verstorbenen Bruders, des Prinzen Arthur.

15) gabt Ihr das Paket dem König?

16) *them* geht auf einen zu supplirenden Plural: die einzelnen Papiere, aus denen das Paket besteht. — Das Paket enthielt durch ein Versehen ein Verzeichniss der Reichthümer des Cardinals, das der König bei seinem nächsten Auftreten in der Hand hat.

17) scil. *he shall be married.*

Sur. Sharp enough,
Lord, for thy justice![18]

Wol. The late queen's gentlewoman, a knight's daughter,
To be her mistress' mistress! the queen's queen! —
This candle burns not clear: 't is I must snuff it;
Then, out it goes.[19] — What though I know her virtuous,
And well deserving, yet I know her for
A spleeny Lutheran; and not wholesome[20] to
Our cause, that she should lie i' the bosom of
Our hard-rul'd[21] king. Again, there is sprung up
An heretic, an arch one,[22] Cranmer; one[23]
Hath crawl'd into the favour of the king,
And is his oracle.

Nor. He is vex'd at something.

Suf. I would, 't were something that would fret the string,[24]
The master-cord of his heart!

Enter the King, reading a schedule; and Lovell.

Suf. The king, the king.

K. Hen. What piles of wealth hath he accumulated
To his own portion! and what expence by the hour
Seems to flow from him! How, i' the name of thrift,
Does he rake this together? — Now, my lords;
Saw you the cardinal?

Nor. My lord, we have
Stood here observing him. Some strange commotion
Is in his brain: he bites his lip, and starts;
Stops on a sudden, looks upon the ground,
Then lays his finger on his temple; straight,
Springs out into fast gait; then, stops again,
Strikes his breast hard; and anon, he casts
His eye against the moon. In most strange postures
We have seen him set himself.

---

18) Möge der König seinen Zorn gegen Wolsey scharf genug wetzen, damit der Gerechtigkeit Gottes ein Genüge geschehe.

19) Wolsey wendet hier auf Anna Bullen, die er vernichten will, weil sie dem Englischen Throne nicht Glanz genug verleihe, dieselbe Metapher an, wie Othello auf die Desdemona in Othello (A. 5, Sc. 2) *Put out the light, and then put out the light etc.*

20) scil. *and it is not wholesome.*

21) *hard-ruled* = der sich nur mit Mühe lenken lässt.

22) *one* bezieht sich auf *heretic*, also *arch-heretic* = Erzketzer. Doch scheint Sh. das *arch* in dieser Verbindung adjectivisch zu fassen und hat daher A. 5, Sc. 1 *a most arch-heretic.*

23) scil. *one that hath crawl'd etc.*

24) Zu *string* gehört noch das folgende *of his heart*, also = *heartstring.* — Zu der folgenden Bühnenweisung vgl. oben Anm. 16.

K. Hen. It may well be:
There is a mutiny in his mind. This morning
Papers of state he sent me to peruse,
As I requir'd; and wot you what I found
There, on my conscience, put unwittingly?
Forsooth an inventory, thus importing, —
The several parcels of his plate, his treasure,
Rich stuffs, and ornaments of household, which
I find at such proud rate, that it out-speaks
Possession of a subject. [25]

Nor. It 's heaven's will:
Some spirit put this paper in the packet,
To bless your eye withal.

K. Hen. If we did think
His contemplation were above the earth,
And fix'd on spiritual object, he should still
Dwell in his musings: [26] but, I am afraid,
His thinkings are below the moon, not worth
His serious considering. [27]

[*He takes his seat, and whispers* Lovell, *who goes to* Wolsey.

Wol. Heaven forgive me!
Ever God bless your highness.

K. Hen. Good my lord,
You are full of heavenly stuff, and bear the inventory
Of your best graces in your mind, the which
You were now running o'er: you have scarce time
To steal from spiritual leisure [28] a brief span,
To keep your earthly audit. Sure, in that
I deem you an ill husband, [29] and am glad
To have you therein my companion.

Wol. Sir,
For holy offices I have a time; a time

---

25) ich finde diese Reichthümer in einer so hohen Schätzung, dass sie mehr verkündet, als ein Unterthan besitzen dürfte. — *to out-speak* = zu viel sagen.

26) wenn wir glauben könnten, dass die Betrachtungen, in welche Wolsey jetzt versenkt ist, erbaulicher Art seien, so wollten wir ihn nicht darin stören.

27) *his thinkings* ist in Verbindung mit *not worth etc.* = das, woran er denkt, der Bereich seiner Gedanken.

28) *spiritual leisure* = die Zeit, die man sich für geistliche Dinge abmüssigt. So sagt in Measure for Measure (A. 3, Sc. 2) der als Mönch verkleidete Herzog: *yet had he framed to himself, by the instruction of his frailty, many deceiving promises of life, which I, by my good leisure, have discredited to him, and now is he resolved to die.* — Der ironische Sinn ist also: Ihr seid so ausschliesslich mit Eurem Seelenheil beschäftigt, dass Ihr kaum eine kurze Spanne Zeit erübrigen könnt, um über Eure irdischen Angelegenheiten Buch zu führen.

29) *an ill husband* = ein schlechter Wirthschafter.

To think upon the part of business, which
I bear i' the state; and nature does require
Her times of preservation, which, perforce,
I her frail son, amongst my brethren mortal, [30]
Must give my tendance to.

K. Hen. You have said well. [31]

Wol. And ever may your highness yoke together,
As I will lend you cause, my doing well
With my well-saying!

K. Hen. 'T is well said again;
And 't is a kind of good deed, to say well:
And yet words are no deeds. My father lov'd you;
He said he did, and with his deed did crown
His word upon you: since I had my office,
I have kept you next my heart; have not alone
Employ'd you where high profits might come home,
But par'd my present havings, to bestow
My bounties upon you.

Wol. What should this mean?

Sur. The Lord increase this business! [32] [*Aside.*

K. Hen. Have I not made you
The prime man of the state? I pray you, tell me,
If what I now pronounce you have found true;
And, if you may confess it, say withal,
If you are bound to us, or no. What say you?

Wol. My sovereign, I confess, your royal graces,
Shower'd on me daily, have been more than could
My studied purposes requite; which [33] went
Beyond all man's endeavours: my endeavours
Have ever come too short of my desires,
Yet fill'd [34] with my abilities. Mine own ends

---

[30]) so gut wie meine sterblichen Brüder, wie die übrigen Sterblichen muss ich als ein gebrechlicher Sohn der Natur auf ihre Erhaltung oder Pflege in mir Bedacht nehmen.

[31]) Aus Wolsey's Antwort erhellt, dass der König das *said* eigenthümlich betont hat: Zu sprechen versteht Ihr gut.

[32]) Surrey wünscht, dass der Himmel dem Geschäfte, das der Könlg jetzt mit Wolsey hat, sein Gedeihen schenke, es zu einem guten Ausgange fördere.

[33]) *which* bezieht Johnson auf *my studied purposes*, Malone aber auf *your royal graces*. Am natürlichsten scheint es doch, *which* auf den ganzen zunächst vorhergehenden Satz zu beziehen: es ging über alle menschlichen Anstrengungen hinaus, mit angestrengten Bemühungen Eure Gnade vergelten zu können.

[34]) *filled* ist das zu *my endeavours* gehörige Particip: meine Anstrengungen sind immer hinter meinen Wünschen zurückgeblieben, obgleich ich sie erfüllte, vollständig machte mit meinen Fähigkeiten, nach besten Kräften. — Die meisten Hgg. lesen für das *fill'd* der alten Ausgg. *fil'd*, Johnson erklärt *have fil'd* mit *have gone an equal pace with my abilities.*

Have been mine so, that evermore they pointed
To the good of your most sacred person, and
The profit of the state. For your great graces
Heap'd upon me, poor undeserver, I
Can nothing render but allegiant thanks,
My prayers to heaven for you, my loyalty,
Which ever has,[35] and ever shall be growing,
Till death, that winter, kill it.

K. Hen. Fairly answer'd:
A loyal and obedient subject is
Therein illustrated. The honour of it
Does pay the act of it,[36] as, i' the contrary,
The foulness is the punishment. I presume,
That, as my hand has open'd bounty to you,
My heart dropp'd love, my power rain'd honour, more
On you than any; so your hand, and heart,
Your brain, and every function of your power,
Should, notwithstanding that your bond of duty,[37]
As 't were in love's particular, be more
To me, your friend, than any.

Wol. I do profess,
That for your highness' good I ever labour'd
More than mine own: that am, have, and will be[38] —
(Though all the world should crack their duty to you,
And throw it from their soul; though perils did
Abound, as thick as thought could make them, and
Appear in forms more horrid) yet my duty,

---

35) scil. *has been growing.*

36) Der Ruhm einer solchen Loyalität, wie Ihr sie bekennt, ist der beste Lohn für die Leistung derselben, wie umgekehrt die Schmach des Gegentheils die Strafe für eine etwaige Illoyalität ist.

37) abgesehen von jenem Bande der Pflichttreue, die Euch als Unterthanen an mich knüpft, sollten alle Eure geistigen Kräfte, gleichsam in den Privatbeziehungen eines freundschaftlichen Verhältnisses mehr mir, Eurem Freunde, angehören, als irgendwem sonst. — *love* = Freundschaft, *particular* = besondere Beziehung, Privatinteresse.

38) scil. *that I am, have been, and will be*, wie vorher *my loyalty which ever has and ever shall be growing.* Malone, der hinter *will be* ein Punktum setzt, erklärt, indem er *that* als das demonstrative Pronomen fasst: *such a man I am, have been, and will ever be.* Wahrscheinlicher ist es, da die Fol. hinter *will be* kein Interpunctionszeichen setzt, dass Sh. durch den langen Zwischensatz, der auf *will be* folgte, aus der Construction gerieth und mit einer bei ihm nicht befremdenden Anakoluthie den Satz unvollendet liess, den er in veränderter Weise mit *yet my duty* wieder aufnahm. Andere nehmen hinter *will be* den Ausfall einer Zeile an, wie Walker sie in folgender Gestalt suppliren wollte: *In heart and act tied to your service; yea,* || *Though all the world etc.*

As doth a rock against the chiding flood,[39]
Should the approach of this wild river break,
And stand unshaken yours.

K. Hen. 'T is nobly spoken.
Take notice, lords, he has a loyal breast,
For you have seen him open 't. — Read o'er this: [*Giving him papers.*
And, after, this; and then to breakfast, with
What appetite you have.

[*Exit King, frowning upon Cardinal* Wolsey: *the Nobles throng after him, smiling, and whispering.*[40]

Wol. What should this mean?
What sudden anger 's this? how have I reap'd it?[41]
He parted frowning from me, as if ruin
Leap'd from his eyes: so looks the chafed lion
Upon the daring huntsman that has gall'd him,
Then makes him nothing.[42] I must read this paper;
I fear, the story of his anger.[43] — 'T is so:
This paper has undone me! — 'T is the account
Of all that world of wealth I have drawn together
For mine own ends; indeed, to gain the popedom,
And fee my friends in Rome. O negligence!
Fit for a fool to fall by. What cross devil
Made me put this main secret in the packet
I sent the king? Is there no way to cure this?
No new device to beat this from his brains?
I know 't will stir him strongly: yet I know
A way, if it take right, in spite of fortune
Will bring me off[44] again. What 's this? — „To the Pope?"
The letter, as I live, with all the business
I writ to his holiness. Nay then, farewell!
I have touch'd the highest point of all my greatness,
And from that full meridian of my glory,
I haste now to my setting: I shall fall
Like a bright exhalation[45] in the evening,
And no man see me more.

---

39) *chiding flood* = die Fluth, welche gegen den Felsen antobt.

40) Auch diese charakteristische Bühnenweisung steht wörtlich so in der Fol.

41) Wie habe ich mir diesen plötzlichen Zorn des Königs zugezogen?

42) Nachdem der Löwe so drohend den Jäger angeblickt hat, vernichtet er ihn.

43) *the story of his anger* = die geschichtliche Erklärung seines Zorns, ist Apposition zu *this paper.*

44) *to bring off* = Jemanden aus Etwas herausbringen, ihn frei und ledig machen.

45) So in K. Henry IV. First Part (A. 5, Sc. 1) *And be no more an exhaled meteor.*

Re-enter the Dukes of Norfolk *and* Suffolk, *the Earl of* Surrey, *and the Lord Chamberlain.*

Nor. Hear the king's pleasure, cardinal; who commands you
To render up the great seal presently
Into our hands, and to confine yourself
To Asher-house, my lord of Winchester's, [46]
Till you hear further from his highness.
Wol. Stay:
Where 's your commission, lords? words cannot carry
Authority so weighty.
Suf. Who dare cross them,
Bearing the king's will from his mouth expressly? [47]
Wol. Till I find more than will, or words, to do it,
(I mean your malice) [48] know, officious lords,
I dare, and must deny it. Now I feel
Of what coarse metal ye are moulded, — envy.
How eagerly ye follow my disgraces,
As if it fed ye! and how sleek and wanton
Ye appear in every thing may bring my ruin!
Follow your envious courses, men of malice;
You have christian warrant for them, and, no doubt,
In time will find their fit rewards. That seal,
You ask with such a violence, the king,
(Mine, and your master) with his own hand gave me;
Bade me enjoy it, with the place and honours,
During my life, and to confirm his goodness,
Tied it by letters patents. [49] Now, who 'll take it?
Sur. The king that gave it.
Wol. It must be himself then.
Sur. Thou art a proud traitor, priest.
Wol. Proud lord, thou liest:
Within these forty hours [50] Surrey durst better
Have burnt that tongue than said so.

---

46) *Asher*, jetzt *Esher*, eine Residenz der Bischöfe von Winchester bei Hampton Court; da Wolsey selbst Bischof von Winchester war, wurde er damit auf eine im Vergleich zu seinen sonstigen Gütern untergeordnete Besitzung verbannt.

47) Wer darf unsern Worten, wenn sie auch von keiner schriftlichen Vollmacht beglaubigt sind, in den Weg treten, da sie ausdrücklich den mündlich empfangenen Befehl des Königs überbringen?

48) *your malice* ist die Erklärung von *will or words, to do it:* Euer böser Wille oder Eure boshaften Worte, das zu vollführen, warum es sich handelt. — Johnson bezieht, vielleicht zu speziell, das allgemein gehaltene *to do it* auf *to carry authority so weighty.*

49) *letters patents* mit doppelter Pluralbildung hat Sh. auch in K. Richard II. (A. 2, Sc. 1).

50) *forty* gebraucht Sh., wie auch andere mit vier gebildeten Zahlen, *four, fourscore* und *forty-thousand* als eine unbestimmte Zahlengrösse, also etwa hier = wenige Tage.

Sur. Thy ambition,
Thou scarlet sin,[51] robb'd this bewailing land
Of noble Buckingham, my father-in-law:
The heads of all thy brother cardinals
(With thee, and all thy best parts bound together)
Weigh'd not a hair of his. Plague of your policy!
You sent me deputy for Ireland,[52]
Far from his succour, from the king, from all
That might have mercy on the fault thou gav'st him;
Whilst your great goodness, out of holy pity,
Absolv'd him with an axe.

Wol. This, and all else
This talking lord can lay upon my credit,
I answer, is most false. The duke by law
Found his deserts:[53] how innocent I was
From any private malice in his end,
His noble jury[54] and foul cause can witness.
If I lov'd many words, lord, I should tell you,
You have as little honesty as honour,
That[55] in the way of loyalty and truth
Toward the king, my ever royal master,
Dare mate a sounder man than Surrey can be,
And all that love his follies.

Sur. By my soul,
Your long coat, priest, protects you: thou shouldst feel
My sword i' the life-blood of thee else. — My lords,
Can ye endure to hear this arrogance?
And from this fellow? If we live thus tamely,
To be thus jaded[56] by a piece of scarlet,
Farewell nobility; let his grace go forward,
And dare us with his cap, like larks.[57]

Vgl. A. 2, Sc. 3, Anm. 26. — In wenigen Tagen würde Surrey Alles darum geben mich nicht beleidigt zu haben, weil ihn die Rache dafür treffen wird.

51) Anspielung auf das rothe Gewand des Cardinals, wie nachher in dieser Scene *a piece of scarlet* und in K. Henry VI. First Part (A. 1, Sc. 3) *scarlet hypocrite.*

52) Vgl. A. 2, Sc. 1, Anm. 5.

53) *desert* = Gebühr, was Jemandem als Lohn oder Strafe zukommt.

54) Vgl. A. 2, Sc. 1, Anm. 21.

55) *that* muss sich als relatives Pronomen auf *I* in *I should tell you* beziehen. Theobald dagegen fasst *that* als Conjunction und fügt dahinter ein zweites *I* ein. Nach Walkers Vermuthung wäre hinter *honour* ein Vers ausgefallen, den er so supplirt: *To rail in such irreverent wise on me.*

56) *to be jaded* = sich hudeln lassen.

57) *to dare larks* = Lerchen fangen, indem man ihre Aufmerksamkeit auf irgend einen sie erschreckenden oder verwirrenden Gegenstand richtet. Besonders bedient man sich eines rothen Tuches dazu, daher hier die Bezugnahme auf den rothen Cardinalshut.

Wol. All goodness
Is poison to thy stomach.
Sur. Yes, that goodness
Of gleaning all the land's wealth into one,
Into your own hands, cardinal, by extortion;
The goodness of your intercepted packets,
You writ to the pope, against the king; your goodness,
Since you provoke me, shall be most notorious. —
My lord of Norfolk, — as you are truly noble,
As you respect the common good, the state
Of our despis'd nobility, or issues,
(Who, if he live, will scarce be gentlemen) [58]
Produce the grand sum of his sins, the articles
Collected from his life: — I 'll startle you
Worse than the sacring bell, [59] when the brown wench
Lay kissing in your arms, lord cardinal.
Wol. How much, methinks, I could despise this man,
But that I am bound in charity against it.
Nor. Those articles, my lord, are in the king's hand;
But, thus much, [60] they are foul ones.
Wol. So much fairer
And spotless shall mine innocence arise,
When the king knows my truth.
Sur. This cannot save you:
I thank my memory, I yet remember
Some of these articles; and out they shall.
Now, if yon can blush, and cry guilty, cardinal,
You 'll show a little honesty.
Wol. Speak on, Sir;
I dare your worst objections: if I blush,
It is to see a nobleman want manners.
Sur. I had rather want those, than my head. [61] Have at you.
First, that without the king's assent or knowledge
You wrought to be a legate; by which power
You maim'd the jurisdiction of all bishops.

---

58) unsere Nachkommen werden, wenn Wolsey mit seiner Unterdrückung der Grossen am Leben bleibt, kaum noch simple Edelleute, geschweige denn Herzoge und Grafen sein, wie wir. — Für *who*, wie die zweite Fol. liest, hat die Fol. *whom*.

59) *sacring bell* = Weiheglocke, Messglocke. — Eine Anspielung auf die Wollust Wolsey's, von der in Skeltons Satiren (Vgl. A. 1, Sc. 1, Anm. 35) wiederholt die Rede ist.

60) so viel darf ich schon sagen.

61) Es ist mir lieber, wenn mir feine Lebensart fehlt, als wenn mir der Kopf fehlt — eine bittere Anspielung darauf, dass der Cardinal die ihm missfälligen Grossen hinrichten liess. — Die einzelnen Anklagepunkte gegen Wolsey sind aus Holinshed entlehnt wo sie sich vollständig finden.

Nor. Then, that in all you writ to Rome, or else
To foreign princes, *Ego et Rex meus*
Was still inscrib'd; in which you brought the king
To be your servant.

Suf. Then, that without the knowledge
Either of king or council, when you went
Ambassador to the emperor, you made bold
To carry into Flanders the great seal.

Sur. Item, you sent a large commission
To Gregory de Cassalis,[62] to conclude,
Without the king's will or the state's allowance,
A league between his highness and Ferrara.

Suf. That, out of mere ambition, you have caus'd
Your holy hat to be stamp'd on the king's coin.

Sur. Then, that you have sent innumerable substance,
(By what means got, I leave to your own conscience)
To furnish Rome, and to prepare the ways
You have for dignities; to the mere undoing
Of all the kingdom.[63] Many[64] more there are;
Which, since they are of you, and odious,
I will not taint my mouth with.

Cham. O my lord!
Press not a falling man too far; 't is virtue.
His faults lie open to the laws: let them,
Not you, correct him. My heart weeps to see him
So little of his great self.[65]

Sur. I forgive him.

Suf. Lord cardinal, the king's further pleasure is, —
Because all those things, you have done of late
By your power legatine within this kingdom,
Fall into the compass of a *præmunire*,[66] —
That therefore such a writ be sued against you;
To forfeit all your goods, lands, tenements,
Chattels,[67] and whatsoever, and to be
Out of the king's protection. — This is my charge.

---

62) So emendirt Rowe das *Cassado* der Fol.

63) *to the mere undoing etc.* = zum gänzlichen Ruin des ganzen Reiches, bezieht sich auf *you have sent etc.*

64) Zu *many* ist ein Wort wie *things* oder *articles* zu suppliren.

65) ihn zu sehen als einen so kleinen Ueberrest seines grossen Selbst.

66) weil Alles, was Ihr vermöge Eurer Vollmacht als Legat in England gethan habt, in den Bereich solcher Straffälligkeit fällt, auf die eine Confiscation der Güter folgt. — Aus dem *Legatiue* der Fol. machen die späteren Folioausgg. *legantine.*

67) *Castles* in der Fol. — Die Verbesserung rührt von Theobald her, der entsprechenden Stelle bei Holinshed gemäss: *and so had judgment to forfeit all his lands, tenements,*

Nor. And so we 'll leave you to your meditations,
How to live better. For your stubborn answer,
About the giving back the great seal to us,
The king shall know it, and, no doubt, shall thank you.
So, fare you well, my little [68] good lord cardinal. [*Exeunt all but* Wolsey.

Wol. So, farewell to the little good you bear me.
Farewell! a long farewell, to all my greatness!
This is the state of man: to-day he puts forth
The tender leaves of hope, [69] to-morrow blossoms,
And bears his blushing honours thick upon him:
The third day comes a frost, a killing frost;
And, — when he thinks, good easy man, full surely
His greatness is a ripening, — nips his root,
And then he falls, as I do. I have ventur'd,
Like little wanton boys that swim on bladders,
This many summers in a sea of glory,
But far beyond my depth: my high-blown pride
At length broke under me, [70] and now has left me
Weary, and old with service, to the mercy
Of a rude stream, that must for ever hide me.
Vain pomp and glory of this world, I hate ye:
I feel my heart new open'd. O! how wretched
Is that poor man, that hangs on princes' favours.
There is, betwixt that smile we would aspire to,
That sweet aspect of princes, and their ruin, [71]
More pangs and fears than wars or women have; [72]
And when he falls, he falls like Lucifer, [73]
Never to hope again. —

Enter Cromwell, *amazedly.* [74]

Why, how now, Cromwell?

Crom. I have no power to speak, Sir.

---

goods, and cattels, and to be put out of the king's protection. *Cattels* ist die alte Form für *Chattles.*

68) *little good* = wenig gut, persiflirt die herkömmliche höfliche Anrede *my good lord.* — In seiner Replik fasst Wolsey *little good* = geringe Güte, geringes Wohlwollen, das Ihr für mich hegt.

69) *hopes* in der Fol. — Das folgende *blossoms* ist das Verbum.

70) Das Bild von den Blasen, mit deren Hülfe er schwamm, bis sie platzten, wird hier noch fortgesetzt.

71) *their ruin* ist = das Verderben, das von den Fürsten ausgeht. So hatte Wolsey vorher schon gesagt *He parted frowning from me as if ruin* || *Leap'd from his eyes.* — Viele Hgg. lesen willkührlich *our ruin* dafür.

72) Mehr Qual und Angst als ein Krieger oder ein Liebender auszuhalten hat.

73) So heisst es von Wolsey in Mirrour for Magistrates (1587): *Your fault not half so great as was my pride,* || *For which offence fell Lucifer from the skies.*

74) *standing amazed* in der Fol.

Wol. What! amaz'd
At my misfortunes? can thy spirit wonder,
A great man should decline? Nay, an you weep,
I am fallen indeed.
Crom. How does your grace?
Wol. Why, well:
Never so truly happy, my good Cromwell.
I know myself now; and I feel within me
A peace above all earthly dignities,
A still and quiet conscience. The king has cur'd me,
I humbly thank his grace, and from these shoulders,
These ruin'd pillars, out of pity, taken
A load would sink a navy — too much honour.
O! 't is a burden, Cromwell, 't is a burden,
Too heavy for a man that hopes for heaven.
Crom. I am glad your grace has made that right use of it.
Wol. I hope I have: I am able now, methinks,
(Out of a fortitude of soul I feel)
To endure more miseries, and greater far,
Than my weak-hearted enemies dare offer.
What news abroad?
Crom. The heaviest, and the worst,
Is your displeasure with the king.[75]
Wol. God bless him!
Crom. The next is, that Sir Thomas More is chosen
Lord Chancellor in your place.
Wol. That 's somewhat sudden;
But he 's a learned man. May he continue
Long in his highness' favour, and do justice
For truth's sake, and his conscience; that his bones,
When he has run his course and sleeps in blessings,
May have a tomb of orphans' tears wept on 'em![76]
What more?
Crom. That Cranmer is return'd with welcome,
Install'd lord archbishop of Canterbury.
Wol. That is news indeed!
Crom. Last, that the lady Anne,
Whom the king hath in secrecy long married,
This day was view'd in open,[77] as his queen,

---

[75]) die Ungnade, in welche Ihr beim König gefallen seid.

[76]) Er soll gleichsam bestattet werden in den Thränen, welche die Waisen, deren Obervormund der Kanzler war, um ihn vergiessen. — *on 'em* verbesserte Steevens das *on him* der Fol.

[77]) *in open* vielleicht als Gegensatz zu *in secrecy* so gebildet, = öffentlich.

Going to chapel; and the voice is now
Only about her coronation.
Wol. There was the weight that pulled me down. O Cromwell!
The king has gone beyond me: [78] all my glories
In that one woman I have lost for ever.
No sun shall ever usher forth mine honours,
Or gild again the noble troops that waited
Upon my smiles. Go, get thee from me, Cromwell;
I am a poor fallen man, unworthy now
To be thy lord and master. Seek the king;
(That sun, I pray, may never set!) I have told him
What, and how true thou art: he will advance thee.
Some little memory of me will stir him,
(I know his noble nature) not to let
Thy hopeful service perish too. Good Cromwell,
Neglect him not; make use [79] now, and provide
For thine own future safety.
Crom. O my lord!
Must I then leave you? must I needs forego
So good, so noble, and so true a master?
Bear witness all that have not hearts of iron,
With what a sorrow Cromwell leaves his lord. —
The king shall have my service; but my prayers,
For ever and for ever, shall be yours.
Wol. Cromwell, I did not think to shed a tear
In all my miseries; but thou hast forc'd me
Out of thy honest truth to play the woman. [80]
Let 's dry our eyes; and thus far hear me, Cromwell:
And, — when I am forgotten, as I shall be,
And sleep in dull cold marble, where no mention
Of me more must be heard of, — say, I taught thee,
Say, Wolsey, that once trod the ways of glory,
And sounded all the depths and shoals of honour, [81]
Found thee a way, out of his wreck, to rise in;
A sure and safe one, though thy master miss'd it.
Mark but my fall, and that that ruin'd me.
Cromwell, I charge thee, fling away ambition:

---

78) Der König hat mich überholt, getäuscht, indem er sich hinter meinem Rücken mit Anna Bullen vermählte.

79) *to make use* = seinen Nutzen betreiben. Steevens fasst *use* vielleicht zu speziell als *interest* = Zinsen für ein Darlehn.

80) So in Macbeth (A. 4, Sc. 3) *O, I could play the woman with mine eyes.*

81) der alle Tiefen und Untiefen der Ehre erforschte, der alle Gefahren eines ehrgeizigen Lebens erprobte, fand für Dich einen Weg, Dich zu erheben aus dem Schiffbruch, in dem er selbst unterging.

By that sin fell the angels; [82] how can man then,
The image of his Maker, hope to win by 't?
Love thyself last: cherish those hearts that hate thee:
Corruption wins not more than honesty.
Still in thy right hand carry gentle peace,
To silence envious tongues: be just, and fear not.
Let all the ends thou aim'st at be thy country's,
Thy God's, and truth's: then, if thou fall'st, O Cromwell!
Thou fall'st a blessed martyr.
Serve the king; and, — Pr'ythee, lead me in: [83]
There take an inventory of all I have,
To the last penny; 't is the king's: my robe,
And my integrity to heaven, is all
I dare now call mine own. O Cromwell, Cromwell!
Had I but serv'd my God with half the zeal
I serv'd my king, he would not in mine age
Have left me naked to mine enemies. [84]

Crom. Good Sir, have patience.

Wol. So I have. Farewell
The hopes of court: my hopes in heaven do dwell. [*Exeunt.*

ACT IV.

SCENE I.

A Street in Westminster.

Enter Two Gentlemen, meeting.

1. Gent. You 're well met once again. [1]

2. Gent. So are you.

1. Gent. You come to take your stand here, and behold
The lady Anne pass from her coronation?

2. Gent. 'T is all my business. At our last encounter,
The duke of Buckingham came from his trial.

1. Gent. 'T is very true; but that time offer'd sorrow,
This, general joy.

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[82]) Vgl. oben Anm. 73.

[83]) Diese Worte charakterisiren die zunehmende Körperschwäche Wolsey's seit seinem Sturz und bereiten auf das vor, was in A. 4, Sc. 2 Griffith von dem Ende des Cardinals erzählt.

[84]) Sh. entlehnte diese Worte aus den Chroniken, wo Wolsey kurz vor seinem Ende zu Master Kingston sagt: *if I had served God as diligently, as I have done the king, he would not have given me over in my grey hairs.*

[1]) *once again* bezieht sich auf ein früheres Zusammentreffen der beiden Edelleute in A. 2, Sc. 1.

2. Gent. 'T is well: the citizens,
I am sure, have shown at full their royal minds, [2]
As, let 'em have their rights, they are ever forward
In celebration of this day [3] with shows,
Pageants, and sights of honour.
1. Gent. Never greater;
Nor, I 'll assure you, better taken, [4] Sir.
2. Gent. May I be bold to ask what that contains,
That paper in your hand?
1. Gent. Yes; 't is the list
Of those that claim their offices this day,
By custom of the coronation.
The duke of Suffolk is the first, and claims
To be high steward: next, the duke of Norfolk,
He to be earl marshal. You may read the rest.
2. Gent. I thank you, Sir: had I not known those customs,
I should have been beholding [5] to your paper.
But, I beseech you, what 's become of Katharine,
The princess dowager? how goes her business?
1. Gent. That I can tell you too. The archbishop
Of Canterbury, accompanied with other
Learned and reverend fathers of his order,
Held a late court at Dunstable, six miles off
From Ampthill, where the princess lay; to which
She was often cited by them, but appear'd not:
And, to be short, for not-appearance, [6] and
The king's late scruple, by the main assent
Of all these learned men she was divorc'd,
And the late marriage made of none effect: [7]
Since which she was removed to Kimbolton, [8]
Where she remains now, sick.

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2) *royal* = königlich gesinnt, dem König ergeben. So in K. Henry IV. Second Part (A. 4, Sc. 1) *our royal faiths. — citizens* sind die Bürger Londons.

3) *this day* = der Krönungstag der Könige und Königinnen von England.

4) *greater* und *better taken* = besser eingerichtet, bezieht sich auf *shows etc.*

5) Zur Rechtfertigung der alten Form *beholding*, welche von den meisten Hggn. hier wie überall bei Sh. stillschweigend in *beholden* verändert ist, citirt Boswell hier aus Butler's English Grammar (1633) Folgendes: *Beholding to one, of to behold or regard: which by a synecdoche generis, signifieth to respect and behold, or look upon with love and thanks for a benefit received etc., yet some now adays had rather write it beholden i. e. obliged; which conceipt would seem the more probable, if to behold did signify to hold.*

6) *not-appearance* ist ein Wort = Nichterscheinung, Ausbleiben vor Gericht. Steevens vermuthete, dass Sh. *non-appearance* geschrieben.

7) Die vorige Ehe Katharinens und des Königs wurde für wirkungslos, ungültig erklärt.

8) *Kymmalton* in der Fol.

2. Gent. Alas, good lady! — [*Trumpets.*
The trumpets sound: stand close, the queen is coming. [*Hautboys.*

THE ORDER OF THE CORONATION.

A lively flourish of Trumpets.

1. *Two Judges.*
2. *Lord Chancellor, with purse and mace before him.*
3. *Choristers singing.* [Music.
4. *Mayor of London bearing the mace. Then, Garter in his coat of arms,*[9] *and on his head a gilt copper crown.*
5. *Marquess Dorset, bearing a sceptre of gold; on his head a demi-coronal of gold.*[10] *With him, the Earl of Surrey, bearing the rod of silver with the dove, crowned with an earl's coronet. Collars of SS.*[11]
6. *Duke of Suffolk, in his robe of estate, his coronet on his head, bearing a long white wand, as high-steward. With him, the Duke of Norfolk, with the road of marshalship, a coronet on his head. Collars of SS.*
7. *A canopy born by four of the Cinque-ports;*[12] *under it, the Queen in her robe; in her hair, richly adorned with pearl, crowned. On each side of her, the Bishops of London and Winchester.*
8. *The old Duchess of Norfolk, in a coronal of gold, wrought with flowers, bearing the Queen's train.*
9. *Certain Ladies or Countesses, with plain circlets of gold without flowers.*[13]

2. Gent. A royal train, believe me. — These I know; —
Who 's that, that bears the sceptre?
1. Gent. Marquess Dorset:
And that the earl of Surrey, with the rod.
2. Gent. A bold brave gentleman. That should be
The duke of Suffolk.
1. Gent. 'T is the same; high-steward.
2. Gent. And that my lord of Norfolk?
1. Gent. Yes.
2. Gent. Heaven bless thee! [*Looking on the Queen.*
Thou hast the sweetest face I ever look'd on. —

---

[9]) Der erste Wappenkönig in seinem Wappenrock.

[10]) *demi-coronal* = eine kleine Krone.

[11]) *Collars of Esses* in der Fol. — Es ist die Ordenskette des Hosenbandes gemeint, *SS* benannt von der Gestalt der Ringe, welche sie bilden.

[12]) Vier Barone der Häfen, welche an der Englischen Küste Frankreich gegenüber liegen. Als *Cinque-ports* gelten Dover, Sandwich, Rye, Hastings, Seaford, Winchilsea, Rumney, Hithe, also eigentlich acht, nicht fünf, wie es ursprünglich gewesen sein muss.

[13]) einfache goldene Reifen um den Kopf, nicht mit Blumen verziert, wie die Krone der Herzogin von Norfolk. — In der Fol. schliesst sich gleich daran *Exeunt first passing over the stage in order and state and then a great flourish of trumpets.* — Die Hgg. haben mit Recht den Weggang des Krönungszuges erst etwas später, vor das Auftreten des Dritten Edelmannes gesetzt.

Sir, as I have a soul, she is an angel:
Our king has all the Indies in his arms,
And more, and richer, when he strains [14] that lady:
I cannot blame his conscience. [15]

1. Gent. They, that bear
The cloth of honour over her, are four barons
Of the Cinque-ports.

2. Gent. Those men are happy; and so are all, are near her. [16]
I take it, she that carries up the train
Is that old noble lady, duchess of Norfolk.

1. Gent. It is; and all the rest are countesses.

2. Gent. Their coronets say so. These are stars, indeed;
And sometimes falling ones. [17]

1. Gent. No more of that.

[*Exit Procession, with a great flourish of Trumpets.* [18]

Enter a third Gentleman.

God save you, Sir! Where have you been broiling?

3. Gent. Among the crowd i' the abbey; [19] where a finger
Could not be wedg'd in more: I am stifled [20]
With the mere rankness of their joy.

2. Gent. You saw the ceremony?

3. Gent. That I did.

1. Gent. How was it?

3. Gent. Well worth the seeing.

2. Gent. Good Sir, speak it to us.

3. Gent. As well as I am able. The rich stream
Of lords, and ladies, having brought the queen
To a prepar'd place in the choir, fell off
A distance from her; while her grace sat down
To rest a while, some half an hour or so,
In a rich chair of state, opposing freely
The beauty of her person to the people.
Believe me, Sir, she is the goodliest woman
That ever lay by man: which when the people
Had the full view of, such a noise arose
As the shrouds make at sea in a stiff tempest,

---

14) *to strain* = pressen in einer Umarmung, fest umarmen.

15) sein Gewissen, das ihm nicht länger erlaubte, die Katharine als Frau zu behalten.

16) scil. *all that are near her.*

17) *falling stars* mit frivolem Nebensinn in Bezug auf die Hofdamen gebraucht.

18) Vgl. oben Anm. 13.

19) *abbey* ist die Westminsterabtei, wo die Krönung vor sich ging.

20) Hanmer las zur Vervollständigung des Verses *and I am stifled.* Vielleicht ist *stifled,* wie manche ähnliche Lautverbindung bei Sh., dreisylbig *(stifeled)* zu sprechen.

As loud, and to as many tunes: hats, cloaks,
Doublets, I think,[21] flew up; and had their faces
Been loose, this day they had been lost. Such joy
I never saw before. Great-bellied women,
That had not half a week to go,[22] like rams
In the old time of war,[23] would shake the press,
And make them reel before them. No man living
Could say, „This is my wife," there; all were woven
So strangely in one piece.

2. Gent. But, what follow'd?

3. Gent. At length her grace rose, and with modest paces
Came to the altar; where she kneel'd, and saint-like
Cast her fair eyes to heaven, and pray'd devoutly.
Then rose again, and bow'd her to the people:
When by the archbishop of Canterbury
She had all the royal makings[24] of a queen;
As holy oil, Edward Confessor's crown,
The rod, and bird of peace,[25] and all such emblems
Laid nobly on her: which perform'd, the choir,
With all the choicest music of the kingdom,
Together sung *Te Deum.* So she parted,
And with the same full state pac'd back again
To York-place, where the feast is held.

1. Gent. Sir,
You must no more call it York-place, that 's past;
For, since the cardinal fell, that title 's lost:
'T is now the king's and call'd — Whitehall.[26]

3. Gent. I know it;
But 't is so lately alter'd, that the old name
Is fresh about me.

2. Gent. What two reverend bishops
Were those that went on each side of the queen?

---

[21] Die Begeisterung der Zuschauer beim Anblick der Königin war so gross, dass sie zum Zeichen ihres Beifalls nicht nur Hüte und Mäntel, sondern sogar ihre Wämser in die Höhe warfen, und wenn ihre Köpfe nicht fest gesessen hätten, würden sie auch die weggeworfen haben.

[22] *to go* = schwanger gehen.

[23] wie die Mauerbrecher, deren man sich in alten Zeiten im Kriege bei der Erstürmung der Städte bediente. Solche Widder, *battering rams*, führt Sh. auch in Antony and Cleopatra (A. 3, Sc. 2) und in Troilus and Cressida (A. 1, Sc. 3) an.

[24] *making* = Zubehör, Alles was zu einer Königin gehört.

[25] d. h. der silberne Stab mit der Taube als Symbol des Friedens darauf, welchen der Graf Surrey im Krönungszug getragen hatte.

[26] York-place, der Palast Wolsey's, hiess, seitdem er nach dem Sturze des Cardinals an den König gefallen war, Whitehall.

3. Gent. Stokesly and Gardiner; the one, of Winchester,
Newly preferr'd from the king's secretary;
The other, London.[27]
2. Gent. He of Winchester
Is held no great good lover[28] of the archbishop's,
The virtuous Cranmer.
3. Gent. All the land knows that:
However, yet there 's no great breach; when it comes,
Cranmer will find a friend will not shrink from him.
2. Gent. Who may that be, I pray you?
3. Gent. Thomas Cromwell;
A man in much esteem with the king, and truly
A worthy friend. — The king
Has made him master of the jewel-house,
And one, already, of the privy-council.[29]
2. Gent. He will deserve more.[30]
3. Gent. Yes, without all doubt.
Come, gentlemen, ye shall go my way, which
Is to the court, and there ye shall be my guests:
Something I can command.[31] As I walk thither,
I 'll tell ye more.
Both. You may command us, Sir. [*Exeunt.*

SCENE II.

Kimbolton.

Enter KATHARINE, *Dowager, sick; led between* GRIFFITH *and* PATIENCE.

Grif. How does your grace?
Kath. O, Griffith! sick to death:
My legs, like loaden branches, bow to the earth,
Willing to leave their burden. Reach a chair: —
So, — now, methinks, I feel a little ease.
Didst thou not tell me, Griffith, as thou led'st me,
That the great child of honour,[1] cardinal Wolsey,
Was dead?

---

27) d. h. Gardiner war Bischof von Winchester; Stokesly Bischof von London

28) *good lover* = guter Freund, Gönner.

29) Der König hat ihn bereits zum Hüter der Reichskleinodien und zum Mitgliede des Staatsraths gemacht.

30) Er wird sich noch höhere Ehren verdienen.

31) Ich kann am Hofe schon Etwas zu Eurer Bewirthung beordern.

1) So heisst es in K. Henry IV. First Part (A. 3, Sc. 2) von Henry Percy *this same child of honour and renown.*

Grif. Yes, Madam; but, I think,[2] your grace,
Out of the pain you suffer'd, gave no ear to 't.
Kath. Pr'ythee, good Griffith, tell me how he died:
If well, he stepp'd before me, happily,[3]
For my example.
Grif. Well, the voice goes, Madam:
For after the stout earl Northumberland
Arrested him at York, and brought him forward,
As a man sorely tainted, to his answer,[4]
He fell sick suddenly, and grew so ill,
He could not sit his mule.[5]
Kath. Alas, poor man!
Grif. At last, with easy roads,[6] he came to Leicester;
Lodg'd in the abbey, where the reverend abbot,
With all his covent,[7] honourably receiv'd him:
To whom he gave these words, — „O father abbot,
And old man, broken with the storms of state,
Is come to lay his weary bones among ye;
Give him a little earth for charity!"
So went to bed, where eagerly his sickness
Pursu'd him still; and three nights after this,
About the hour of eight, which he himself
Foretold should be his last, full of repentance,
Continual meditations, tears, and sorrows,
He gave his honours to the world again,
His blessed part to heaven, and slept in peace.
Kath. So may he rest: his faults lie gently on him!
Yet thus far, Griffith, give me leave to speak him,[8]

---

2) So verbesserte die zweite Fol. von 1632 das *I thank* der Fol.

3) *happily* = vielleicht. So in Taming of the Shrew (A. 4, Sc. 4) *And happily we might be interrupted.*

4) nachdem er ihn wie einen schwerbeschuldigten Mann zu seinem Verhör, zu seiner Rechenschaft, gebracht hatte.

5) So in Cavendish's Life of Wolsey: *He rode like a cardinal, sumptuously upon his mule.* — Vgl. Einleitung pag. XI.

6) *easy roads* = bequeme Fahrten, kleine Tagereisen.

7) *covent*, das Sh.'sche Wort hier für *convent*, von den meisten Hggn. stillschweigend modernisirt; ebenso in Measure for Measure (A. 4, Sc. 3) *one of our covent, and his confessor.*

8) Verstatte mir so weit zu gehen in meiner Aussage von ihm. So in Cymbeline (A. 1, Sc. 1) *You speak him far.* Vgl. A. 2, Sc. 4, Anm. 30. — Die folgende Charakteristik Wolsey's ist zum Theil wörtlich aus Holinshed entlehnt: *This cardinal was of great stomach, for he computed himself equal with princes, and by crafty suggestions got into his hands innumerable treasure; he forced little on simony, and was not pitiful, and stood affectionate in his own opinion; in open presence he would lie and say untruths, and was double both in speech and meaning: he would promise much and perform little, he was vicious of his body, and gave the clergy evil example.*

And yet with charity. — He was a man
Of an unbounded stomach, [9] ever ranking
Himself with princes; one, that by suggestion
Tied [10] all the kingdom: simony was fair play;
His own opinion was his law: i' the presence [11]
He would say untruths, and be ever double,
Both in his words and meaning. He was never,
But where he meant to ruin, pitiful: [12]
His promises were, as he then was, mighty;
But his performance, as he is now, nothing.
Of his own body he was ill, [13] and gave
The clergy ill example.

Grif. Noble Madam,
Men's evil manners live in brass; their virtues
We write in water. May it please your highness
To bear me speak his good now?

Kath. Yes, good Griffith;
I were malicious else.

Grif. This cardinal,
Though from an humble stock, undoubtedly
Was fashion'd to much honour from his cradle. [14]
He was a scholar, and a ripe and good one;
Exceeding wise, fair spoken, and persuading:
Lofty and sour to them that lov'd him not;
But, to those men that sought him, sweet as summer:
And though he were unsatisfied [15] in getting,
(Which was a sin) yet in bestowing, Madam,
He was most princely. Ever witness for him
Those twins of learning, that he rais'd in you,
Ipswich, and Oxford! one of which fell with him,

9) *stomach* = Hochmuth.

10) Für *Tied* liest Hanmer *Tith'd;* indess lässt sich auch die Lesart der Fol., eigentlich = er fesselte, er band, auffassen von den schweren Besteuerungen, mit denen Wolsey das Land drückte, tributpflichtig machte, entsprechend der Parallelstelle bei Holinshed. Andere erklären *to tie* = in sklavische Fesseln schlagen. — *suggestion* = heimliche, böse Anstiftung.

11) Vgl. A. 3, Sc. 1, Anm. 3.

12) Wenn er Jemanden verderben wollte, so that er, als ob er ihn bemitleidete.

13) *he was vicious of his body* bei Holinshed = er sündigte in fleischlicher Beziehung. So sagt Hall's Chronik von der Geliebten Eduards IV., Jane Shore: *She was naught of her body.*

14) Viele Hgg. setzen mit der Fol. ein Punktum hinter *honour* und verbinden *From his cradle* mit dem Folgenden. Die richtigere Interpunction rührt von Theobald her und stimmt mit der Charakteristik Wolsey's von Edmund Campion überein, welche Sh. bei Wolsey fand und hier benutzte. Vgl. Einleitung pag. XI.—XII.

15) *unsatisfied* = unersättlich, nicht zu befriedigen, wie Sh. *unavoided* = unvermeidlich, *unvalued* = unschätzbar, etc. gebraucht.

Unwilling to outlive the good that did it; [16]
The other, though unfinish'd, yet so famous,
So excellent in art, and still so rising,
That Christendom shall ever speak his virtue.
His overthrow heap'd happiness upon him;
For then, and not till then, he felt himself,
And found the blessedness of being little:
And, to add greater honours to his age
Than man could give him, he died fearing God.

Kath. After my death I wish no other herald, [17]
No other speaker of my living actions,
To keep mine honour from corruption,
But such an honest chronicler as Griffith.
Whom I most hated living, thou hast made me,
With thy religious truth and modesty, [18]
Now in his ashes honour. Peace be with him! —
Patience, be near me still, and set me lower:
I have not long to trouble thee. — Good Griffith,
Cause the musicians play me that sad note
I nam'd my knell, whilst I sit meditating
On that celestial harmony I go to. [*Sad and solemn music.*

Grif. She is asleep. Good wench, let 's sit down quiet,
For fear we wake her: — softly, gentle Patience.

The Vision. Enter, solemnly tripping [19] *one after another, six Personages, clad in white robes, wearing on their heads garlands of bays, and golden vizards on their faces; branches of bays, or palm, in their hands. They first congee unto her, then dance; and, at certain changes, the first two hold a spare garland over her head; at which, the other four make reverend curt'sies: then, the two that held the garland deliver the same to the other next two, who observe the same order in their changes, and holding the garland over her head. Which done, they deliver the same garland to the last two, who likewise observe the same order: at which, (as it were by inspiration) she makes in her sleep signs of rejoicing, and holdeth up her hands to heaven. And so in their dancing they vanish, carrying the garland with them. The music continues.*

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16) Die von Wolsey in seinem Geburtsorte Ipswich gestiftete niedere Schule wollte die Güte, der sie ihr Dasein verdankte, nicht überleben, sondern ging mit ihrem Stifter unter. — *good* ist *goodness*, und der Wohlthäter wird als die gleichsam personificirte Wohlthat oder Güte gefasst.

17) Sie denkt an den Herold, der hinter dem Sarge eines Englischen Fürsten herging und die Titel des Verstorbenen ausrief. So in Coriolanus (A. 5, Sc. 5) *the most noble corse that ever herald || Did follow to his urn.*

18) *modesty* = Masshalten im Reden und Handeln, Besonnenheit, Mässigung.

19) *to trip* gebraucht Sh. auch sonst von dem leisen Auftreten der Geister, Elfen und Feen. — Diese detaillirte Bühnenweisung findet sich so in der Fol.

Kath. Spirits of peace, where are ye? Are ye all gone,
And leave me here in wretchedness behind ye?
Grif. Madam, we are here.
Kath. It is not you I call for.
Saw ye none enter, since I slept?
Grif. None, Madam.
Kath. No? Saw you not, even now, a blessed troop
Invite me to a banquet; whose bright faces
Cast thousand beams upon me, like the sun? [20]
They promis'd me eternal happiness,
And brought me garlands, Griffith, which I feel
I am not worthy yet to wear: I shall, assuredly.
Grif. I am most joyful, Madam, such good dreams
Possess your fancy.
Kath. Bid the music leave,
They [21] are harsh and heavy to me. [*Music ceases.*
Pat. Do you note,
How much her grace is alter'd on the sudden?
How long her face is drawn? How pale she looks,
And of an earthy cold? Mark her eyes! [22]
Grif. She is going, wench. Pray, pray.
Pat. Heaven comfort her!

Enter a Messenger.

Mess. An 't like your grace, —
Kath. You are a saucy fellow:
Deserve we no more reverence? [23]
Grif. You are to blame,
Knowing she will not lose her wonted greatness,
To use so rude behaviour: go to; kneel.
Mess. I humbly do entreat your highness' pardon;
My haste made me unmannerly. There is staying
A gentleman, sent from the king to see you.
Kath. Admit him entrance, Griffith: but this fellow
Let me ne'er see again. [24] [*Exeunt* GRIFFITH *and Messenger.*

[20] Der überirdische Glanz des Angesichts dieser Erscheinungen wurde dargestellt durch die *golden vizards*, die vorher erwähnt worden.

[21] *they* sind die verschiedenen Instrumente oder Töne, aus denen die Musik, collectiv gefasst, besteht; sie erklingen der Königin, die schon in der Vision einen Vorgeschmack der himmlischen Musik *(celestial harmony)* gehabt hat, rauh und schwerfällig.

[22] Steevens schob zur Verbesserung des Verses *you* hinter *mark* ein.

[23] Der Bote in seiner Eilfertigkeit, vergisst bei seinem Eintritt die Kniebeugung zu machen, auf welche Katharina als Königin Anspruch macht.

[24] Holinshed erzählt, dass Katharina nach ihrer Ehescheidung sich nicht von denjenigen aus ihrer Dienerschaft bedienen lassen wollte, welche einen Eid abgelegt, sie länger nicht als Königin, sondern als Prinzessin Wittwe zu behandeln. Vgl. A. 3, Sc. 2, Anm. 14.

Re-enter GRIFFITH, *with* CAPUCIUS.

If my sight fail not,
You should be lord ambassador from the emperor,
My royal nephew, and your name Capucius.

Cap. Madam, the same, your servant.

Kath. O my lord!
The times, and titles, now are alter'd strangely
With me, since first you knew me. But, I pray you,
What is your pleasure with me?

Cap. Noble lady,
First, mine own service to your grace; the next,
The king's request that I would visit you;
Who grieves much for your weakness, and by me
Sends you his princely commendations,
And heartily entreats you take good comfort.

Kath. O! my good lord, that comfort comes too late:
'T is like a pardon after execution.
That gentle physic, given in time, had cur'd me;
But now I am past all comforts here, but prayers.
How does his highness?

Cap. Madam, in good health.

Kath. So may he ever do; and ever flourish,
When I shall dwell with worms, and my poor name
Banish'd the kingdom. — Patience, is that letter,
I caus'd you write, yet sent away? [25]

Pat. No, Madam. [*Giving it to* KATHARINE.

Kath. Sir, I most humbly pray you to deliver
This to my lord the king.

Cap. Most willing, Madam.

Kath. In which I have commended to his goodness
The model [26] of our chaste loves, his young daughter: —
The dews of heaven fall thick in blessings on her!
Beseeching him to give her virtuous breeding.
She is young, and of a noble modest nature;
I hope, she will deserve well; and a little
To love her for her mother's sake, that lov'd him,
Heaven knows how dearly. My next poor petition
Is, that his noble grace would have some pity
Unop my wretched women, that so long,
Have follow'd both my fortunes faithfully: [27]

[25] Dieser Brief Katharina's an den König, von dem Holinshed nur einen Auszug mittheilt, steht vollständig in Herbert's Life of Henry VIII. Vgl. Einleitung pag. XII.

[26] *model* = Abbild im Kleinen, Abdruck. So in Hamlet (A. 5, Sc. 2) *I had my father's signet in my purse || Which was the model of that Danish seal.*

[27] die mir getreu in meinem guten Schicksal wie in meinem bösen gedient haben.

Of which there is not one, I dare avow,
(And now I should not lie) but will deserve,
For virtue, and true beauty of the soul,
For honesty, and decent carriage,
A right good husband, let him be a noble; [28]
And, sure, those men are happy that shall have them.
The last is, for my men: — they are the poorest,
But poverty could never draw them from me; —
That they may have their wages duly paid them,
And something over to remember me by:
If heaven had pleas'd to have given me longer life,
And able means, we had not parted thus.
These are the whole contents: — and, good my lord,
By that you love the dearest in this world,
As you wish christian peace to souls departed,
Stand these poor people's friend, and urge the king
To do me this last right.

Cap. By heaven, I will,
Or let me lose the fashion [29] of a man!

Kath. I thank you, honest lord. Remember me
In all humility unto his highness:
Say, his long trouble now is passing
Out of this world: [30] tell him, in death I bless'd him,
For so I will. — Mine eyes grow dim. — Farewell,
My lord. — Griffith, farewell. — Nay, Patience,
You must not leave me yet: I must to bed;
Call in more women. — When I am dead, good wench,
Let me be us'd with honour: strew me over
With maiden flowers, that all the world may know
I was a chaste wife to my grave. Embalm me,
Then lay me forth: although unqueen'd, [31] yet like
A queen, and daughter to a king, inter me.
I can no more. — [*Exeunt, leading* KATHARINE.

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28) Malone fasst diese Worte *let him be a noble* als eine Mahnung Katharinens an den König, ihre Dienerinnen nur an Männer von Adel zu verheirathen, und setzt deshalb ein Semikolon vor *let*. Steevens bringt den Satz in engere Verbindung mit dem vorhergehenden und erklärt *even though he should be* oder *admit that he be noble*. Diese letztere Deutung scheint um so passender, als in dem wirklichen Briefe Katharinens, den Sh. zu Grunde legte, nichts steht, was Malone's Auffassung rechtfertigte. Die Fol. setzt *let him be a noble* in Parenthese ohne sonstige Interpunction.

29) *fashion* = Gestalt, Körperbildung.

30) Die Frau, die ihn so lange gequält hat, scheidet nun aus der Welt. Vielleicht ist hinter *passing* zufällig ein Wort ausgefallen.

31) *to unqueen* = der Würde einer Königin berauben, gebildet nach der Analogie von *to unking*, das Sh. in K. Richard II. (A. 4, Sc. 1) hat.

ACT V.

SCENE I.

A Gallery in the Palace.

Enter GARDINER, *Bishop of Winchester, a Page with a torch before him, met by Sir* THOMAS LOVELL.

Gar. It 's one o'clock, boy, is 't not?
Boy. It hath struck.
Gar. These should be hours for necessities,
Not for delights; [1] times to repair our nature
With comforting repose, and not for us
To waste these times. — Good hour of night, Sir Thomas:
Whither so late?
Lov. Came you from the king, my lord?
Gar. I did, Sir Thomas; and left him at primero [2]
With the duke of Suffolk.
Lov. I must to him too,
Before he go to bed. I 'll take my leave.
Gar. Not yet, Sir Thomas Lovell. What 's the matter?
It seems you are in haste: an if there be
No great offence belongs to 't, give your friend
Some touch of your late business. [3] Affairs that walk
(As, they say, spirits do) at midnight have
In them a wilder nature, than the business
That seeks despatch by day.
Lov. My lord, I love you,
And durst commend a secret to your ear
Much weightier than this work. The queen 's in labour,
They say, in great extremity; and fear'd,
She 'll with the labour end.
Gar. The fruit she goes with
I pray for heartily, that it may find

---

[1]) Gardiner spricht im Allgemeinen, nicht in Bezug auf sich selbst, wenn er meint, dass solche Stunden der Nacht nicht für Ergötzlichkeiten bestimmt sind; unter *necessities* versteht er, wie das Folgende zeigt, das Bedürfniss der Natur, sich im Schlafe zu kräftigen und zu erholen, wie *delights* mit *to waste these times* zu verbinden ist.

[2]) *primero* oder *prima vista*, auch französisch *prime* genannt, ein zu Sh.'s Zeit sehr beliebtes Kartenspiel, dessen Regeln sich jedoch jetzt nicht mehr feststellen lassen. Es wird auch erwähnt in Merry Wives of Windsor (A. 4, Sc. 5) *I never prosper'd since I forswore myself at primero.*

[3]) *your late business* = das Geschäft, das Ihr so spät, in der Nacht, noch habt.

Good time, [4] and live: but for the stock, Sir Thomas,
I wish it grubb'd up now.
Lov. Methinks, I could
Cry the amen; and yet my conscience says
She 's a good creature, and, sweet lady, does
Deserve our better wishes.
Gar. But, Sir, Sir, —
Hear me, Sir Thomas: you are a gentleman
Of mine own way; [5] I know you wise, religious;
And, let me tell you, it will ne'er be well,
'T will not, Sir Thomas Lovell, take 't of me,
Till Cranmer, Cromwell, her two hands, [6] and she,
Sleep in their graves.
Lov. Now, Sir, you speak of two
The most remark'd i' the kingdom. As for Cromwell, —
Beside that of the jewel-house, is [7] made master
O' the rolls, and the king's secretary; further, Sir,
Stands in the gap and trade of more preferments, [8]
With which the time [9] will load him. The archbishop
Is the king's hand and tongue; and who dare speak
One syllable against him?
Gar. Yes, yes, Sir Thomas,
There are that dare; and I myself have ventur'd
To speak my mind of him: and, indeed, this day,
Sir, (I may tell it you) I think, I have
Incens'd [10] the lords o' the council, that he is
(For so I know he is, they know he is)
A most arch heretic, a pestilence
That does infect the land: with which they moved

---

4) *time* = Zeit der Niederkunft: möge die Frucht, mit der sie schwanger geht, eine glückliche Entbindung haben und am Leben bleiben. — Wieder eine Hindeutung auf die Königin Elisabeth. Vgl. A. 2, Sc. 3, Anm. 22.

5) *of mine own way* = von derselben Richtung, Gesinnung wie ich. Johnson erklärt es wohl zu speziell mit *mine own opinion in religion.*

6) Cranmer ist gleichsam die rechte Hand der Königin Anna Bullen.

7) Die meisten Hgg. setzen mit Theobald *he 's* für *is.* Indess liegt hier wahrscheinlich eine Sh.'sche Anakoluthie vor, und *Cromwell,* das vorhergeht, wird als Subjekt gefasst. — Zu *that of the jewel-house* ist zu suppliren *being master of the jewel-house.* Vgl. A. 4, Sc. 1, Anm. 29.

8) *gap* = offner Weg, erhält seine nähere Erklärung durch *trade* = Verkehr, Handel und Wandel, also: Cromwell steht in dem Wege, auf dem die Beförderungen verkehren; sie können ihm nicht entgehen.

9) Die Fol. hat *lime,* was erst die vierte Folioausg. von 1685 verbessert.

10) ich habe sie darüber aufgebracht, sie darüber in Empörung gesetzt, dass er ein Erzketzer ist.

Have broken with the king; [11] who hath so far
Given ear to our complaint, (of his great grace
And princely care, foreseeing those fell mischiefs
Our reasons laid before him) hath [12] commanded,
To-morrow morning to the council-board
He be convented. [13] He 's a rank weed, Sir Thomas,
And we must root him out. From your affairs
I hinder you too long: good night, Sir Thomas.

Lov. Many good nights, my lord. I rest your servant.

[*Exeunt* GARDINER *and Page.*

As LOVELL *is going out, enter the King, and the Duke of* SUFFOLK.

K. Hen. Charles, I will play no more to-night:
My mind 's not on 't; you are too hard for me.

Suf. Sir, I did never win of you before.

K. Hen. But little, Charles;
Nor shall not when my fancy 's on my play. [14]
Now, Lovell, from the queen what is the news?

Lov. I could not personally deliver to her
What you commanded me, but by her woman
I sent your message; who return'd her thanks
In the greatest humbleness, and desir'd your highness
Most heartily to pray for her.

K. Hen. What say'st thou? ha!
To pray for her? what! is she crying out? [15]

Lov. So said her woman; and that her sufferance made
Almost each pang a death.

K. Hen. Alas, good lady!

Suf. God safely quit her of her burden, and
With gentle travail, to the gladding of
Your highness with an heir!

K. Hen. 'T is midnight, Charles:
Pr'ythee, to bed; and in thy prayers remember
The estate of my poor queen. Leave me alone,
For I must think of that, which company
Would not be friendly to. [16]

---

[11]) *to break with* als intransitives Verbum = Jemandem sich eröffnen, eine Mittheilung machen. So in Two Gentlemen of Verona (A. 3, Sc. 1) *I will break with thee of some affairs.*

[12]) Pope fügte vor *hath* ein *he* ein, das Sh. in Folge des parenthetischen Zwischensatzes ausliess.

[13]) *to convent* = vor Gericht oder zur Verantwortung bescheiden, citiren.

[14]) *play* ist hier das Primerospiel. Vgl. oben Anm. 2.

[15]) *to cry out* = laut aufschreien, hier = in Kindesnöthen sein, Geburtsschmerzen leiden.

[16]) Ich muss an solche Dinge denken, die sich mit Gesellschaft nicht wohl vertragen, die sich nicht mittheilen lassen.

Suf. I wish your highness
A quiet night, and my good mistress will
Remember [17] in my prayers.
K. Hen. Charles, good night. — [*Exit* Suffolk.

Enter Sir Anthony Denny.

Well, Sir, what follows?
Den. Sir, I have brought my lord the archbishop,
As you commanded me.
K. Hen. Ha! Canterbury?
Den. Ay, my good lord.
K. Hen. 'T is true: where is he, Denny?
Den. He attends your highness' pleasure.
K. Hen. Bring him to us. [*Exit* Denny.
Lov. This is about that which the bishop spake:
I am happily come hither. [*Aside.*

Re-enter Denny, *with* Cranmer.

K. Hen. Avoid the gallery. [Lovell *seems to stay.* [18]
Ha! — I have said. — Be gone.
What! — [*Exeunt* Lovell *and* Denny.
Cran. I am fearful. — Wherefore frowns he thus?
'T is his aspect of terror: all 's not well.
K. Hen. How now, my lord? You do desire to know
Wherefore I sent for you.
Cran. It is my duty
To attend your highness' pleasure.
K. Hen. 'Pray you, arise, [19]
My good and gracious lord of Canterbury.
Come, you and I must walk a turn together;
I have news to tell you. Come, come, give me your hand.
Ah, my good lord, I grieve at what I speak,
And am right sorry to repeat what follows.
I have, and most unwillingly, of late
Heard many grievous, I do say, my lord,
Grievous complaints of you; which, being consider'd,
Have mov'd us and our council, that you shall
This morning come before us: where, I know,
You cannot with such freedom purge yourself,
But that, till further trial in those charges
Which will require your answer, you must take
Your patience to you, and be well contented

17) scil. *and I will remember my good mistress.*
18) Lovell macht Miene, bleiben zu wollen. — Diese Bühnenweisung ist in der Fol.
19) Cranmer macht vor dem Könige die übliche Kniebeugung.

To make your house our Tower: You a brother of us,[20]
It fits we thus proceed, or else no witness
Would come against you.

Cran. I humbly thank your highness,
And am right glad to catch this good occasion
Most throughly to be winnow'd, where my chaff
And corn shall fly asunder; for, I know,
There 's none stands under more calumnious tongues,
Than I myself, poor man.

K. Hen. Stand up, good Canterbury:
Thy truth, and thy integrity, is rooted
In us, thy friend. Give me thy hand, stand up:
Pr'ythee, let 's walk. Now, by my holy dame,[21]
What manner of man are you? My lord, I look'd
You would have given me your petition, that
I should have ta'en some pains to bring together
Yourself and your accusers; and to have heard you,
Without indurance,[22] further.

Cran. Most dread liege,
The good I stand on,[23] is my truth and honesty:
If they shall fail, I, with mine enemies,
Will triumph o'er my person, which I weigh not,
Being of those virtues vacant.[24] I fear nothing
What can be said against me.

K. Hen. Know you not
How your state stands i' the world, with the whole world?
Your enemies are many, and not small; their practices

---

20) Da Ihr ein Bruder, Genosse unseres Staatsraths seid, wie vorherging *us and our council*, und wie *our council* auch hinzuzudenken ist bei *this morning come before us.* — Sh.'s Quelle hier, Fox' Martyrs, hat hier: *to commit you to the Tower, or else no man dare come forth, as witness in these matters, you being a counsellor.* Vgl. Einleitung pag. XII.—XIV.

21) *holy-dame* = die heil. Jungfrau Maria.

22) *indurance* hält Steevens für gleichbedeutend mit *durance* = Haft. Dass aber Johnson es richtiger mit *delay* und *procrastination* erklärt, erhellt aus den Stellen bei Fox, die Sh. hier benutzt: *I had thought that you would rather have sued to us to have taken the pains to have heard you and your accusers together for your trial, without any such indurance* — und nachher *require of them that you may have you accusers brought before them without any further indurance.*

23) Der Vortheil, auf den ich fusse, mich verlasse. — *to stand* in diesem Sinne ist bei Sh. so häufig, dass Johnson's Conjectur *The ground I stand on* überflüssig erscheint.

24) Wenn meine Wahrheit und Redlichkeit mich im Stich lassen, so will ich mit meinen Feinden gemeinschaftliche Sache gegen meine Person machen, da ich diese Person nicht achte, wenn sie von jenen Tugenden entblösst ist. — *to weigh* = in Anschlag bringen, einer Sache ein Gewicht beilegen.

Must bear the same proportion: [25] and not ever [26]
The justice and the truth o' the question carries
The due o' the verdict with it. At what ease
Might corrupt minds procure knaves as corrupt
To swear against you? such things have been done.
You are potently oppos'd, [27] and with a malice
Of as great size. Ween you [28] of better luck,
I mean in perjur'd witness, than your master,
Whose minister you are, whiles here he liv'd
Upon this naughty earth? Go to, go to:
You take a precipice for no leap of danger, [29]
And woo your own destruction.

Cran. God, and your majesty,
Protect mine innocence, or I fall into
The trap is laid for me!

K. Hen. Be of good cheer;
They shall no more prevail than we give way to.
Keep comfort to you; and this morning, see
You to appear before them. If they shall chance,
In charging you with matters, to commit you, [30]
The best persuasions to the contrary
Fail not to use, and with what vehemency
The occasion shall instruct you: if entreaties
Will render you no remedy, this ring
Deliver them, and your appeal to us
There make before them. — Look, the good man weeps:
He 's honest, on mine honour. God's blest mother!
I swear, he is true-hearted; and a soul
None better in my kingdom. [31] — Get you gone,
And do as I have bid you. — [*Exit* CRANMER.] He has strangled
His language in his tears.

Enter an old Lady. [32]

Gent. [*Within.*] Come back: what mean you?

---

25) ihre Anschläge sind, wie sie selber sind, zahlreich und nicht geringfügig.

26) *not ever* = nicht jedes Mal, nicht immer.

27) Ihr habt mächtige Gegner, werdet von einflussreicher Seite angefeindet.

28) *to ween* = wähnen: glaubt Ihr, dass Ihr glücklicher in meineidigen Zeugen sein werdet, als Christus, Euer Herr?

29) Ihr haltet einen Abgrund, der vor Euch liegt, für keinen gefährlichen Sprung; Ihr glaubt, dass Ihr ohne Gefahr hinüberspringen könnt.

30) wenn sie Euch Dinge schuldgeben, derentwegen man Euch verhaften könnte, so unterlasst nicht, die besten Gegenvorstellungen anzuwenden.

31) er ist ein Gemüth, wie es kein besseres in meinem Reiche giebt.

32) Dieselbe alte Hofdame, welche schon A. 2, Sc. 3 aufgetreten war.

Lady. I 'll not come back; the tidings that I bring
Will make my boldness manners. — Now, good angels
Fly o'er thy royal head, and shade thy person
Under their blessed wings!

K. Hen. Now, by thy looks
I guess thy message. Is the queen deliver'd?
Say, ay; and of a boy.

Lady. Ay, ay, my liege;
And of a lovely boy: the God of heaven
Both now and ever bless her! [33] — 't is a girl,
Promises boys hereafter. Sir, your queen
Desires your visitation, and to be
Acquainted [34] with this stranger: 't is as like you,
As cherry is to cherry.

K. Hen. Lovell, —

Re-enter Lovell.

Lov. Sir.

K. Hen. Give her an hundred marks. I 'll to the queen. [*Exit King.*

Lady. An hundred marks! By this light, I 'll ha' [35] more.
An ordinary groom is for such payment:
I will have more, or scold it out of him.
Said I for this, the girl was like to him?
I will have more, or else unsay 't; and now,
While it is hot, I 'll put it to the issue. [*Exeunt.*

SCENE II.

The Lobby before the Council-Chamber.

Enter Cranmer; *Servants, Door-Keeper, &c. attending.*

Cran. I hope, I am not too late; and yet the gentleman,
That was sent to me from the council, pray'd me
To make great haste. All fast? [1] what means this? Hoa!
Who waits there? — Sure, you know me?

D. Keep. Yes, my lord;
But yet I cannot help you.

---

33) Die komische Wirkung dieser charakteristisch confusen Rede geht verloren, wenn man *her* auf *the queen* bezieht; *her* geht vielmehr auf *a lovely boy*, was die Hofdame erst später mit *'t is a girl*, zur Erklärung ihres *her*, corrigirt.

34) Vor *to be acquainted* ist aus *your visitation* ein *you* zu suppliren.

35) *ha'* in familiärer Redeweise für *have*. — Das Wiederauftreten Lovell's ist in der Fol. nicht bezeichnet.

1) Cranmer findet Alles verschlossen, die Thür, welche zu dem Staatsrathszimmer führt, noch nicht geöffnet. — Die Fol. lässt den Thürhüter erst nach Cranmers Rede auftreten.

Cran. Why?

D. Keep. Your grace must wait, till you be call'd for.

Enter Doctor BUTTS.

Cran. So.

Butts. This is a piece of malice. I am glad,
I came this way so happily: the king
Shall understand it presently. [*Exit* BUTTS.

Cran. 'T is Butts, [*Aside.*
The king's physician. As he pass'd along,
How earnestly he cast his eyes upon me.
'Pray heaven, he sound not my disgrace! [2] For certain,
This is of purpose laid by some that hate me,
(God turn their hearts! I never sought their malice)
To quench mine honour: they would shame to make me
Wait else [3] at door, a fellow-counsellor, [4]
'Mong boys, grooms, and lackeys. But their pleasures
Must be fullfill'd, and I attend with patience.

Enter the King and BUTTS, *at a window above.* [5]

Butts. I 'll show your grace the strangest sight, —

K. Hen. What 's that, Butts?

Butts. I think, your highness saw this many a day.

K. Hen. Body o' me, where is it?

Butts. There, my lord:
The high promotion of his grace of Canterbury;
Who holds his state at door, 'mongst pursuivants,
Pages, and footboys.

K. Hen. Ha! 'T is he, indeed.
Is this the honour they do one another?
'T is well, there 's one above them yet. I had thought,
They had parted so much honesty among them [6]
(At least good manners) as not thus to suffer
A man of his place, and so near our favour,
To dance attendance on their lordships' pleasures,

---

2) Cranmer spricht von Butts als vom Arzte, der den Sitz, die Natur einer Krankheit, hier der Ungnade, erforscht.

3) *else* gehört zu *they would shame.*

4) ihren Genossen im Staatsrath. — *boys* sind die Hofpagen.

5) Auf dem Sh.'schen Theater war das Fenster eines der beiden zur Seite des Balkons im Hintergrunde der Bühne angebrachten, und, wie der Bühnenraum unterhalb des Balkons, mit einem Vorhange versehen, den Butts nachher zuzieht, damit der unten versammelte Staatsrath den droben lauschenden König nicht bemerke.

6) Ich hatte gedacht, sie hätten doch so viel Ehrbarkeit unter sich vertheilt, es gäbe unter ihnen doch so viel Ehrbarkeit.

And at the door too, like a post with packets.
By holy Mary, Butts, there 's knavery:
Let 'em alone, and draw the curtain close; [7]
We shall hear more anon. — [*Exeunt.*

THE COUNCIL-CHAMBER.

Enter the Lord Chancellor, the Duke of SUFFOLK, *Earl of* SURREY, *Lord Chamberlain,* GARDINER, *and* CROMWELL. *The Chancellor places himself at the upper end of the table on the left hand; a seat being left void above him, as for the Archbishop of* CANTERBURY. *The rest seat themselves in order on each side.* CROMWELL *at the lower end, as secretary.*

Chan. Speak to the business, master secretary:
Why are we met in council?
Crom. Please your honours,
The chief cause concerns his grace of Canterbury.
Car. Has he had knowledge of it?
Crom. Yes.
Nor. Who waits there?
D. Keep. Without, my noble lords?
Gar. Yes.
D. Keep. My lord archbishop;
And has done half an hour, to know your pleasures.
Chan. Let him come in.
D. Keep. Your grace may enter now.
[CRANMER *approaches the council-table.*
Chan. My good lord archbishop, I am very sorry
To sit here at this present, and behold
That chair stand empty: but we all are men,
In our own natures frail, and capable
Of our flesh; [8] few are angels: out of which frailty,
And want of wisdom, you, that best should teach us,
Have misdemean'd yourself, and not a little,

---

7) Vgl. oben Anm. 5. — In der Fol. ist ein Weggang des Königs und Butts nicht bezeichnet, dagegen findet sich dort am Anfang der folgenden Bühnenweisung Folgendes: *A Council table brought in with chairs and stools and placed under the state.* — *State* ist der Thronsessel des Königs mit dem Baldachin darüber, der wahrscheinlich auf der kleinen etwas erhöhten Bühne des Hintergrundes unter dem Balkon stand, falls nicht die ganze Scene am Berathungstisch eben daselbst vor sich ging.

8) *capable of our flesh* ist in genauer Verbindung mit dem Vorhergehenden aufzufassen: wir sind Alle Menschen, gebrechlich in unserer Natur und empfänglich, zugänglich für unser Fleisch, für die fleischlichen Gelüste und Regungen, denen wir vermöge unserer Gebrechlichkeit ausgesetzt sind. — So in K. John (A. 3, Sc. 1) *for I am sick and capable of fears.* — Malone las *incapable* für *and capable* und verband *Of our flesh* mit *few are angels.* — M. Mason las *culpable* für *capable.* — Auf *capable of our flesh* bezieht sich dann das folgende *want of wisdom,* insofern dieses Vorwalten des Fleisches die wahre Weisheit im Menschen nicht aufkommen lässt.

Toward the king first, then his laws, in filling
The whole realm, by your teaching, and your chaplains,
(For so we are inform'd) with new opinions,
Divers and dangerous; which are heresies,
And, not reform'd, may prove pernicious.

Gar. Which reformation must be sudden too,
My noble lords; for those that tame wild horses
Pace them not in their hands [9] to make them gentle,
But stop their mouths with stubborn bits, and spur them,
Till they obey the manage. If we suffer,
Out of our easiness and childish pity
To one man's honour, this contagious sickness,
Farewell all physic: and what follows then?
Commotions, uproars, with a general taint
Of the whole state: as, of late days, our neighbours,
The upper Germany, [10] can dearly witness,
Yet freshly pitied in our memories.

Cran. My good lords, hitherto, in all the progress
Both of my life and office, I have labour'd,
And with no little study, that my teaching,
And the strong course of my authority,
Might go one way, and safely, [11] and the end
Was ever to do well: nor is there living
(I speak it with a single [12] heart, my lords)
A man, that more detests, more stirs against,
Both in his private conscience and his place,
Defacers of a [13] public peace, than I do.
'Pray heaven, the king may never find a heart
With less allegiance in it! Men, that make
Envy and crooked malice nourishment, [14]
Dare bite the best. I do beseech your lordships,
That in this case of justice, my accusers,

---

9) Wer wilde Pferde zähmen will, bedient sich nicht blos der Hände dabei, sondern auch des Zaums und des Sporns.

10) Eine Anspielung auf die von dem Reformator Thomas Münzer in Thüringen und Sachsen veranlassten Bürgerkriege und Aufstände, etwa zehn Jahre vor der Geburt der Elisabeth, daher *of late days*.

11) ich habe danach gestrebt, dass meine Lehre und die Handhabung meiner erzbischöflichen Autorität immer eine und dieselbe sichere Richtung verfolge, nämlich recht zu handeln.

12) *single* = einfach, schlicht, das Gegentheil von *double* = doppelsinnig. — *single heart* = Herzenseinfalt.

13) Rowe's Aenderung *of the* ist unnöthig: Cranmer spricht von solchen, die irgendwo den Frieden eines Landes brechen.

14) Leute, die von Tücke und versteckter Bosheit gleichsam wie von einer Nahrung leben.

Be what they will, may stand forth face to face,
And freely urge against me.
Suf. Nay, my lord,
That cannot be: you are a counsellor,
And by that virtue no man dare accuse you.
Gar. My lord, because we have business of more moment,
We will be short with you. 'T is his highness' pleasure,
And our consent, [15] for better trial of you,
From hence you be committed to the Tower,
Where, being but a private man again,
You shall know many dare accuse you boldly,
More than, I fear, you are provided for.
Cran. Ah! my good lord of Winchester, I thank you;
You are always my good friend: if your will pass,
I shall both find your lordship judge and juror,
You are so merciful. I see your end;
'T is my undoing. Love and meekness, lord,
Become a churchman better than ambition:
Win straying souls with modesty again,
Cast none away. That I shall clear myself,
Lay all the weight ye can upon my patience, [16]
I make as little doubt, as you do conscience,
In doing daily wrongs. I could say more,
But reverence to your calling makes me modest. [17]
Gar. My lord, my lord, you are a sectary;
That 's the plain truth: your painted gloss discovers,
To men that understand you, words and weakness. [18]
Crom. My lord of Winchester, you are a little,
By your good favour, too sharp: men so noble,
However faulty, yet should find respect
For what they have been: 't is a cruelty,
To load a falling man. [19]
Gar. Good master secretary,
I cry your honour mercy: you may, worst
Of all this table, say so.
Crom. Why, my lord?
Gar. Do not I know you for a favourer
Of this new sect? ye are not sound.

---

15) *our consent* = unsre übereinstimmende Ansicht.
16) wenn Ihr mir auch so viel aufbürdet, wie meine Geduld nur tragen kann.
17) *modest* = zurückhaltend in Reden. Vgl. A. 4, Sc. 2, Anm. 18.
18) Der schöne Schein, mit dem Ihr übertüncht seid, enthüllt doch denen, die ihn durchschauen, was dahinter steckt, nichts als blosse Worte und Schwäche.
19) So hatte der Lord Chamberlain vorher (A. 3, Sc. 2) zu Surrey in Betreff Wolsey's gesagt *O, my lord,* || *Press not a falling man too far.*

Crom. Not sound?
Gar. Not sound, I say.
Crom. 'Would you were half so honest;
Men's prayers then would seek you, not their fears. [20]
Gar. I shall remember this bold language.
Crom. Do.
Remember your bold life too.
Chan. [21] This is too much;
Forbear, for shame, my lords.
Gar. I have done.
Crom. And I.
Chan. Then thus for you, my lord, — It stands agreed,
I take it, by all voices, that forthwith
You be convey'd to the Tower a prisoner,
There to remain, till the king's further pleasure
Be known unto us. Are you all agreed, lords?
All. We are.
Cran. Is there no other way of mercy,
But I must needs to the Tower, my lords?
Gar. What other
Would you expect? You are strangely troublesome.
Let some o' the guard be ready there.

Enter Guard.

Cran. For me?
Must I go like a traitor thither?
Gar. Receive him,
And see him safe i' the Tower.
Cran. Stay, good my lords;
I have a little yet to say. — Look there, my lords:
By virtue of that ring I take my cause
Out of the gripes of cruel men, and give it
To a most noble judge, the king my master.
Chan. This is the king's ring.
Sur. 'T is no counterfeit.
Suf. 'T is the right ring, by heaven! I told ye all,
When we first put this dangerous stone a rolling,
'T would fall upon ourselves.

---

[20] Zu *fears* ist dem Sinne nach ein anderes Verbum als *seek*, das nur zu *prayers* recht passt, hinzuzudenken, etwa: auf Euch blicken, in's Auge fassen.

[21] Die Fol. bezeichnet diese Rede und die drei folgenden des Chancellor statt mit *Chan.* mit *Cham.*, als ob der Lord Chamberlain das Wort führte. Die Verbesserung rührt von Capell her.

Nor. Do you think, my lords,
The king will suffer but the little finger
Of this man to be vex'd?
Chan. 'T is now too certain:
How much more is his life in value with him? [22]
'Would I were fairly out on 't.
Crom. My mind gave me,
In seeking [23] tales and informations
Against this man, whose honesty the devil
And his disciples only envy at,
Ye blew the fire that burns ye. Now have at ye.

Enter the King, frowning on them; he takes his seat. [24]

Gar. Dread sovereign, how much are we bound to heaven
In daily thanks, that gave us such a prince;
Not only good and wise, but most religious:
One that in all obedience makes the church
The chief aim of his honour; and, to strengthen
That holy duty, out of dear respect,
His royal self in judgment comes to hear
The cause betwixt her and this great offender.
K. Hen. You were ever good at sudden commendations, [25]
Bishop of Winchester; but know, I come not
To hear such flattery now, and in my presence:
They [26] are too thin and bare to hide offences.
To me you cannot reach. You play the spaniel,
And think with wagging of your tongue to win me;
But, whatsoe'er thou tak'st me for, I 'm sure,
Thou hast a cruel nature, and a bloody. —
Good man, [*To* Cranmer.] sit down. Now let me see the proudest
He [27] that dares most, but wag his finger at thee:

---

[22]) Wie viel höher muss der König das Leben Cranmers schätzen, wenn er schon dessen kleinen Finger nicht gekränkt sehen will.

[23]) *In seeking* gehört zu dem folgenden *Ye blew the fire that burns ye.*

[24]) Der König, der bisher hinter dem Vorhange des Fensters Alles angehört hatte, erscheint jetzt auf der untern Bühne und nimmt auf dem Thronsessel Platz, der für ihn bereit stand. Vgl. oben Anm. 7. — Die Bühnenweisung ist aus der Fol.

[25]) *sudden commendations* = improvisirte Lobeserhebungen.

[26]) *they* bezieht sich auf *commendations*: sie sind zu durchsichtig und kahl, als dass sie Eure Vergehungen verdecken könnten. — *bare* ist Malone's plausible Emendation für *base* der Fol. — Manche Hgg. verbinden diesen Satz mit dem vorhergehenden *and in my presence*, und interpungiren den folgenden Vers so *To me, you cannot reach, you play the spaniel* = ihr spielt gegen mich, an den Ihr nicht hinanreichen könnet, den Schoosshund. — Die Fol. hat jedoch hinter *reach* ein Punktum.

[27]) Den Ausdruck *the proudest he* hat Sh. in Taming of the Shrew (A. 3, Sc. 2) *I'll bring mine action on the proudest he,* und in K. Henry VI. Third Part (A. 1, Sc. 1)

By all that 's holy, he had better starve,
Than but once think this place [28] becomes thee not.

Sur. May it please your grace, —

K. Hen. No, Sir, it does not please me.
I had thought, I had had men of some understanding
And wisdom of my council; but I find none.
Was it discretion, lords, to let this man,
This good man, (few of you deserve that title)
This honest man, wait like a lousy footboy
At chamber door? and one as great as you are? [29]
Why, what a shame was this! Did my commission
Bid ye so far forget yourselves? I gave ye
Power, as he was a counsellor to try him,
Not as a groom. There 's some of ye, I see,
More out of malice than integrity,
Would try him to the utmost, had ye mean;
Which ye shall never have while I live.

Chan. Thus far,
My most dread sovereign, may it like your grace
To let my tongue excuse all. What was purpos'd
Concerning his imprisonment, was rather
(If there be faith in men) [30] meant for his trial,
And fair purgation to the world, than malice,
I 'm sure, in me.

K. Hen. Well, well, my lords, respect him:
Take him, and use him well; he 's worthy of it.
I will say thus much for him: if a prince
May be beholding to a subject, I
Am, for his love and service, so to him.
Make me no more ado, but all embrace him:
Be friends, for shame, my lords! — My lord of Canterbury,
I have a suit which you must not deny me;

The proudest he that holds up Lancaster. — Manche Hgg. fassen *the proudest* substantivisch und halten *he that dares most* für eine Apposition.

28) *his place* der Fol., in Bezug auf das vorhergehende *he,* will Malone rechtfertigen mit der Erklärung: *who dares to suppose that the place in which he is, is not suitable for thee also.* — Rowe's Emendation *this place* rechtfertigt sich damit, dass in einer früheren Bühnenweisung (Vgl. Anm. 7) ausdrücklich das Leerbleiben eines Platzes für Cranmer bemerkt wird und dass der König mit den Worten *Good man, sit down* Cranmer auffordert, diesen leergebliebenen Platz einzunehmen.

29) und noch dazu einen Mann, der eben so gross ist, wie Ihr seid.

30) wenn man irgend einem Menschen, also auch uns, glauben darf.

That is, a fair young maid that yet wants baptism,
You must be godfather, [31] and answer for her.

Cran. The greatest monarch now alive may glory
In such an honour: how may I deserve it,
That am a poor and humble subject to you?

K. Hen. Come, come, my lord, you 'd spare your spoons. [32] You shall have
Two noble partners with you; the old duchess of Norfolk,
And lady marquess Dorset: Will these please you? [33]
Once more, my lord of Winchester, I charge you,
Embrace, and love this man.

Gar. With a true heart,
And brother-love, I do it.

Cran. And let heaven
Witness, how dear I hold this confirmation.

K. Hen. Good man! those joyful tears show thy true heart. [34]
The common voice, I see, is verified
Of thee, which says thus, „Do my lord of Canterbury
A shrewd turn, and he is your friend for ever.“ [35] —
Come, lords, we trifle time away; I long
To have this young one made a christian.
As I have made ye one, lords, one remain;
So I grow stronger, you more honour gain. [*Exeunt.*

SCENE III.

The Palace Yard.

Noise and tumult within. Enter Porter and his Man.

Port. You 'll leave your noise anon, ye rascals. Do you take the court for Paris-garden? [1] ye rude slaves, leave your gaping. [2]

[*Within.*] Good master porter, I belong to the larder.

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31) scil. *that (my suit) is, you must be godfather to a fair young maid.* Vielleicht ist auch nach Sh.'scher Constructionsweise aus dem nachfolgenden *for her* das *for* zu *a fair young maid* zu suppliren.

32) Ein Dutzend silberner vergoldeter Löffel, war ein gewöhnliches Pathengeschenk zu Sh.'s Zeit wie vorher und nachher. Sie hiessen *apostle spoons,* weil die Bilder der zwölf Apostel auf den Griff eingegraben waren.

33) Diese Rede des Königs ist bis hierher in der Fol. als Prosa gedruckt, und in der That hält es schwer, sie in regelrechte Blankverse abzutheilen.

34) *hearts* in der Fol.; von der zweiten Fol. verbessert.

35) Einen ähnlichen Ausspruch über Cranmers grosse Herzensgüte, die er in ihrer Uebertreibung missbilligte, that Dr. Hethe, der Erzbischof von Canterbury.

1) *Paris-garden* hiess der Bezirk, wo die Bärenhetzen, eine Hauptbelustigung des Volkes, gehalten wurden; er lag am südlichen Themseufer in der Nähe des Sh.'schen Globustheaters. Der Bärengarten hatte seinen Namen von Robert de Paris, der dort zur Zeit Richards II. ein Haus und einen Garten besass.

2) *to gape* = das Maul aufsperren, schreien.

Port. Belong to the gallows, and be hanged, you rogue! — Is this a place to roar in? — Fetch me a dozen crab-tree staves, and strong ones: these are but switches to them. — I 'll scratch your heads: you must be seeing christenings? Do you look for ale and cakes[3] here, you rude rascals?

Man. Pray, Sir, be patient: 't is as much impossible,
Unless we sweep them from the door with cannons,
To scatter them, as 't is to make them sleep
On May-day morning;[4] which will never be.
We may as well push against Paul's, as stir them.

Port. How got they in, and be hang'd?

Man. Alas, I know not: how gets the tide in?
As much as one sound cudgel of four foot
(You see the poor remainder) could distribute,
I made no spare, Sir.

Port. You did nothing, Sir.

Man. I am not Samson, nor Sir Guy, nor Colbrand,[5]
To mow them down before me; but if I spared any,
That had a head to hit, either, young or old,
He or she, cuckold or cuckold-maker,[6]
Let me ne'er hope to see a chine again;[7]
And that I would not for a cow, God save her.

[*Within.*] Do your hear, master Porter?

Port. I shall be with you presently, good master puppy. — Keep the door close, sirrah.

Man. What would you have me do?

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3) Dieselbe Zusammenstellung Beider als einer Volksergötzung an Festtagen kommt in Twelfth-Night (A. 2, Sc. 3) vor: *Dost thou think because thou art virtuous, there shall be no more cakes and ale.*

4) Reed citirt passend hierzu aus Stowe: *in the month of May, namely on May-day in the morning, every man except impediment would walk into the sweet meadows and green woods, there to rejoice their spirit with the beauty and savour of sweet flowers, and with the noise of birds, praising God in their kind.*

5) Der Diener zählt drei wegen ihrer Körperstärke berühmte Männer auf, den Simson des alten Testaments, Sir Guy, den Grafen von Warwick, und den dänischen Riesen Colbrand, den Sir Guy in einem Turnier in Winchester hinstreckte. In K. John (A. 1, Sc. 1) wurde *Colbrand, the giant, that same mighty man* gleichfalls erwähnt. — Die meisten Hgg. drucken diese Rede des Dieners als Prosa, während sie in der Fol., wie die beiden vorhergehenden, als Verse gedruckt stehen.

6) So sagt in Troilus and Cressida (A. 5, Sc. 8) Thersites von Menelaus und Paris: *The cuckold, and cuckold-maker are at it.*

7) Der Diener denkt es sich als das schlimmste Unglück, wenn er kein tüchtiges Stück Ochsenfleisch mehr zu Gesicht bekommen sollte, und meint, selbst für eine ganze Kuh wolle er das nicht wünschen. — Die Vorliebe der Engländer für ihr Rindfleisch persifliren sonst die Franzosen bei Sh. an verschiedenen Stellen; so in K. Henry VI. First Part (A. 1, Sc. 2) *They want their porridge and their fat bull-beeves.*

Port. What should you do, but knock 'em down by the dozens? Is this Moorfields to muster in? [8] or have we some strange Indian with the great tool come to court, the women so besiege us? Bless me, what a fry of fornication is at door! [9] On my christian conscience, this one christening will beget a thousand: here will be father, godfather, and all together.

Man. The spoons will be the bigger, [10] Sir. There is a fellow somewhat near the door, he should be a brazier [11] by his face, for, o' my conscience, twenty of the dog-days now reign in 's nose: all that stand about him are under the line, [12] they need no other penance. That fire-drake [13] did I hit three times on the head, and three times was his nose discharged against me: he stands there, like a mortar-piece, to blow us. [14] There was a haberdasher's wife of small wit near him, that railed upon me till her pink'd porringer [15] fell off her head, for kindling such a combustion in the state. [16] I miss'd the meteor once, and hit that woman, who cried out clubs! [17] when I might see from far some forty truncheoners draw to her succour, which were the hope o' the Strand, where she was quartered. They fell on; I made good my place; at length they came to the broomstaff to me: [18] I defied 'em still; when suddenly a file of boys behind 'em, loose

---

[8]) Moorfields, damals noch ein freies Feld an der Nordseite der City, wo die Stadtmiliz exercirt wurde, bot ein Schauspiel, das die Weiber aus dem Volke vielleicht ebenso sehr anzog, wie irgend ein wilder Indianer, der damals in London für Geld gezeigt wurde. Diese letztere Art von Schaulust persiflirt Sh. auch in Tempest (A. 2, Sc. 2) *when they will not give a doit to relieve a beggar, they will lay out ten to see a dead Indian.*

[9]) Das dichte Gedränge von Männern und Weibern durcheinander vor der Thür.

[10]) Um so mehr Pathenlöffel wird es geben. Vgl. A. 5, Sc. 2, Anm. 32.

[11]) *brazier* ist hier doppelsinnig = Kupferschmied, und = Kohlenpfanne.

[12]) Die ihn Umgebenden müssen beim Anblick seiner glühenden Nase sich so heiss fühlen, als wenn sie unter dem Aequator in der tropischen Zone lebten; sie bedürfen daher keines Fegefeuers mehr, um ihre Sünden abzubüssen.

[13]) *fire-drake* fasst Sh. hier synonym mit *meteor*, wie der Diener bald nachher den rothnasigen Kupferschmied bezeichnet. Es ist sonst sowohl = Feuermeteor, als auch = Irrlicht.

[14]) *to blow* = Jemanden in die Luft blasen, sprengen.

[15]) Die Haube nennt der Diener wegen ihrer Gestalt eine Suppenschüssel. So sagt in Taming of the Shrew (A. 4, Sc. 3) Petruchio von der Haube, die ihm gebracht wird: *Why, this was moulded on a porringer.*

[16]) Der Brand oder Aufruhr, den der Diener im Staate anstiftete, war das Feuer, das er mit seinem Knüppel aus dem Kopfe des Kupferschmiedes herausschlug.

[17]) *clubs!* d. h. Knüppel, um die Leute auseinander zu treiben, war der gewöhnliche Ruf, der in den Londoner Strassen bei einem Handgemenge laut wurde, und der hier vierzig Knüppelträger, die sonst in der Londoner Verkehrsstrasse, Strand genannt, sich aufhielten, herbeizog. — Für *truncheoners* der Fol. setzen viele Hgg. das auf der letzten Sylbe betonte *truncheoneers.*

[18]) So die Fol. Manche Hgg. ändern ohne Noth *with me:* sie kamen mir auf die Länge eines Besenstiels nahe.

shot,[19] delivered such a shower of pebbles, that I was fain to draw mine honour in, and let 'em win the work.[20] The devil was amongst 'em, I think, surely.

Port. These are the youths that thunder at a play-house, and fight for bitten apples;[21] that no audience, but the Tribulation of Tower-hill, or the Limbs of Limehouse, their dear brothers, are able to endure. I have some of 'em in *Limbo Patrum,*[22] and there they are like to dance these three days, besides the running banquet[23] of two beadles, that is to come.

Enter the Lord Chamberlain.

Cham. Mercy o' me, what a multitude are here!
They grow still too, from all parts they are coming,
As if we kept a fair here! Where are these porters,
These lazy knaves? — Ye have made a fine hand, fellows:
There is a trim rabble let in. Are all these
Your faithful friends o' the suburbs? We shall have
Great store of room, no doubt, left for the ladies,
When they pass back from the christening.

Port. An 't please your honour
We are but men; and what so many may do,
Not being torn a pieces,[24] we have done:
An army cannot rule 'em.

Cham. As I live,
If the king blame me for 't, I 'll lay ye all

---

19) *loose shot* erklärt Malone mit *loose shooters,* weil auch anderswo *shot* für *shooters* vorkommt. Vielleicht ist aber *shot* hier collectiv = Geschütz, gefasst und als solches als Apposition auf *file of boys* bezogen.

20) *work* = Befestigungswerk. Darunter versteht der Diener scherzhaft seinen Posten am Thore des Schlosses.

21) Solche Bursche prügeln sich im Theater um die angebissenen Aepfel, welche die vornehmeren Zuschauer auf den besseren Plätzen ins Parterre geworfen haben. Der Lärm, den sie im Theater machen, ist so arg, dass nur ein so gottseliges, demüthiges Publikum, wie die puritanischen Versammlungen auf dem Platz am Tower und am Limehouse bei London, sie aushalten könnte. — *their dear brothers* bezieht sich auf *Tribulation*: die Mitglieder des frommen Conventikels am Limehouse, zwei Englische Meilen unterhalb London an der Themse gelegen, waren theure Brüder der Genossenschaft, die ihr Erbauungslokal auf dem Platz am Tower hatte und sich *Tribulation* nannte. — In Ben Jonson's Alchemist heisst ein Dissenterprediger aus Amsterdam *Tribulation-Wholesome.*

22) *in limbo patrum* = eigentlich lateinisch = in der Vorhölle, eine familiäre Bezeichnung für das Gefängniss, wie in Comedy of Errors (A. 4, Sc. 4) *No, he 's in Tartar limbo worse than hell.*

23) Vgl. A. 1, Sc. 4, Anm. 3. — Hier ist *running banquet of two beadles* scherzhaft = die Durchprügelung, welche die Verhafteten bei ihrer Entlassung noch von zwei Bütteln zu erwarten haben, gleichsam ein Mahl, das sie im Lauf einnehmen.

24) Was Leute in so geringer Anzahl, wie ich und mein Diener, thun können, ohne in Stücke zerrissen zu werden, das haben wir gethan.

By the heels, and suddenly; and on your heads
Clap round fines for neglect. You are lazy knaves;
And here ye lie baiting of bombards,[25] when
Ye should do service. Hark! the trumpets sound;
They 're come already from the christening.
Go, break among the press, and find a way out
To let the troop[26] pass fairly, or I 'll find
A Marshalsea,[27] shall hold you play these two months.

Port. Make way there for the princess.

Man. You great fellow,
Stand close up, or I 'll make your head ache.

Port. You i' the camblet, get up o' the rail;
I 'll pick[28] you o'er the pales else. [*Exeunt.*

SCENE IV.

The Palace.

Enter Trumpets, sounding; then two Aldermen, Lord Mayor, Garter, Cranmer, *Duke of* Norfolk, *with his marshal's staff, Duke of* Suffolk, *two Noblemen bearing great standing bowls*[1] *for the christening gifts: then, four Noblemen bearing a canopy, under which the Duchess of* Norfolk, *godmother, bearing the child richly habited in a mantle, &c. Train borne by a Lady: then follows the Marchioness of* Dorset, *the other godmother, and Ladies. The troop pass once about the stage, and Garter speaks.*

Gart. Heaven, from thy endless goodness, send prosperous life, long, and ever happy, to the high and mighty princess of England, Elizabeth![2]

Flourish. Enter King, and Train.

Cran. And to your royal grace, and the good queen, [*Kneeling.*
My noble partners, and myself, thus pray:[3]
All comfort, joy, in this most gracious lady,
Heaven ever laid up to make parents happy,
May hourly fall upon ye!

K. Hen. Thank you, good lord archbishop;
What is her name?

---

25) *to bait bombards* = Bierfässer anzapfen.

26) *the troop* ist der Zug, der von der Taufe kommt.

27) *Marshalsea* = ein Gefängniss in der Vorstadt Southwark gelegen. Dort sollen die Beiden zur Strafe zwei Monate lang spielen, d. h. Strafarbeit thun.

28) *to pick* = werfen, schleudern. Die Fol. hat *peck*.

1) *standing bowl* = ein grosser Pokal mit einem Untersatz.

2) Diese Worte des Wappenkönigs, welche die Fol. als Verse druckt, fand Sh. in den Chroniken.

3) Und Folgendes erbitte ich und meine edlen Genossen bei der Taufe vom Himmel für Euch und für die Königin.

Cran. Elisabeth.

K. Hen. Stand up, lord. — [*The King kisses the Child.*
With this kiss take my blessing: God protect thee!
Into whose hand I give thy life.

Cran. Amen.

K. Hen. My noble gossips, ye have been too prodigal. [4]
I thank ye heartily: so shall this lady,
When she has so much English.

Cran. Let me speak, Sir,
For Heaven now bids me; and the words I utter
Let none think flattery, for they 'll find them truth.
This royal infant, — heaven still move about her! —
Though in her cradle, yet now promises
Upon this land a thousand thousand blessings,
Which time shall bring to ripeness. She shall be
(But few now living can behold that goodness)
A pattern to all princes living with her,
And all that shall succeed: Saba [5] was never
More covetous of wisdom, and fair virtue,
Than this pure soul shall be: all princely graces,
That mould up such a mighty piece [6] as this is,
With all the virtues that attend the good,
Shall still be doubled on her: truth shall nurse her;
Holy and heavenly thoughts still counsel her:
She shall be lov'd, and fear'd: her own shall bless her
Her foes shake like a field of beaten corn,
And hang their heads with sorrow: good grows with her.
In her days, every man shall eat in safety
Under his own vine what he plants; [7] and sing
The merry songs of peace to all his neighbours.
God shall be truly known; [8] and those about her

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4) d. h. zu freigebig mit Euren Pathengeschenken. Der Chronist erzählt nämlich *the Archbishop of Canterbury gave to the Princess a standing cup of gold; the Duchess of Norfolk gave to her a standing cup of gold, fretted with pearl, the Marchioness of Dorset gave three gilt bowls, pounced, with a cover, and the Marchioness of Exeter gave three standing bowls, graven, all gilt, with a cover.*

5) *Saba*, die Königin von Saba, die Freundin des weisen Salomon, ward so auch bei Sh.'s Zeitgenossen genannt; so in Marlowe's Doctor Faustus *Were she as chaste as was Penelope,* || *As wise as Saba.* — Viele Hgg. setzen *Sheba* dafür, wie es jetzt in der Englischen Bibel heisst.

6) *mighty piece* = ein mit Macht ausgestattetes Wesen, geht auf die spätere Erscheinung der Elisabeth als Königin.

7) Das Bild ist entlehnt aus der Bibel, Buch der Könige, 1; 4: *Every man dwelt safely under his vine.*

8) Eine Hindeutung auf die unter Elisabeths Regierung durchgeführte Kirchenreformation.

From her shall read the perfect ways [9] of honour,
And by those claim their greatness, not by blood. [10]
Nor shall this peace sleep with her: but as when
The bird of wonder dies, the maiden phœnix,
Her ashes new create another heir,
As great in admiration as herself:
So shall she leave her blessedness to one,
(When heaven shall call her from this cloud of darkness)
Who, from the sacred ashes of her honour,
Shall star-like rise, as great in fame as she was,
And so stand fix'd. Peace, plenty, love, truth, terror,
That were the servants to this chosen infant,
Shall then be his, and like a vine grow to him:
Wherever the bright sun of heaven shall shine,
His honour and the greatness of his name
Shall be, and make new nations: [11] he shall flourish,
And, like a mountain cedar, reach his branches
To all the plains about him. Our children's children
Shall see this, and bless heaven.

K. Hen. Thou speakest wonders.

Cran. She shall be, to the happiness of England,
An aged princess; many days shall see her,
And yet no day without a deed to crown it.
'Would I had known no more! but she must die, — [12]
She must, the saints must have her, yet a virgin;
A most unspotted lily shall she pass
To the ground, and all the world shall mourn her.

K. Hen. O, lord archbishop!
Thou hast made me now a man: never, before
This happy child, did I get any thing.
This oracle of comfort has so pleased me,
That when I am in heaven, I shall desire
To se what this child does, and praise my Maker. —
I thank ye all. — To you, my good lord mayor,

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[9]) *ways*, auf das sich das folgende *by those* bezieht, verbesserten schon die späteren Folioausgg. das *way* der ersten Fol.

[10]) Die folgenden Zeilen bis einschliesslich zu den Worten des Königs *Thou speakest wonders* werden von vielen Hggn. für einen spätern Zusatz Sh.'s oder eines andern Dichters gehalten. Vgl. Einleitung pag. III.—IV.

[11]) Eine Anspielung auf die Colonisation Virginiens in Nordamerika, das im Jahre 1612 eine neue Verfassung von Jacob I. erhielt.

[12]) Viele Hgg. setzen hinter *die* ein Punktum oder Colon, während der Sinn offenbar die Verbindung *she must die yet a virgin* fordert.

And your good brethren, [13] I am much beholding:
I have received much honour by your presence,
And ye shall find me thankful. — Lead the way, lords: —
Ye must all see the queen, and she must thank ye;
She will be sick else. This day, no man think
He has [14] business at his house, for all shall stay:
This little one shall make it holiday. [*Exeunt.*

13) *your good brethren* ist Theobald's Emendation für *you, good brethren* in der Fol. — Die Aldermen der City heissen wiederholt die Brüder des Lord Mayor; so in K. Henry V. (A. 5, Chorus) *The mayor and all his brethren in best sort.*

14) Die Fol. schreibt *'Has* für *He has.*

EPILOGUE.

'T is ten to one, this play can never please
All that are here. [1] Some come to take their ease,
And sleep an act or two, but those, we fear,
We have frighted with our trumpets: so, 't is clear,
They 'll say, 't is naught: [2] others, to hear the city
Abus'd extremely, and to cry, — „that 's witty!“ [3]
Which we have not done neither: that, I fear,
All the expected good we 're like to hear
For this play, at this time, [4] is only in
The merciful construction of good women;
For such a one we show'd them. [5] If they smile,
And say, 't will do, I know, within a while
All the best men are ours, [6] for 't is ill hap,
If they hold, when their ladies bid them clap.

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[1]) Wie in dem Prolog werden auch in dem Epilog, den wahrscheinlich derselbe Schauspieler sprach, verschiedene Klassen von Zuschauern satirisch charakterisirt.

[2]) Die Zuschauer, die nur ins Theater gekommen sind, um ein Paar Akte lang zu schlafen, sind ärgerlich, wenn die lauten Trompetenstösse, wie sie z. B. bei dem Krönungszug und bei dem Taufzug vorkamen, sie im Schlafe stören, und erklären dann das Stück für schlecht.

[3]) Andere Zuschauer erwarteten ein Drama zu sehen, das, aus der Gegenwart gegriffen, die Londoner Bürger in ihrem Leben und Treiben persiflirt. — Eine solche Erwartung war kaum möglich, wenn das Drama unter seinem gegenwärtigen Titel zur Aufführung gelangte, sehr wohl aber, wenn es den Titel All is true führte. Vgl. Einleitung pag. II.

[4]) *at this time* = jetzt, da das Stück zu Ende ist. — Ueber den Reim von *in* und *good women* vgl. Prol. Anm. 8.

[5]) d. h. die Königin Katharina.

[6]) Eine ähnliche Appellation an den Beifall der Zuschauerinnen und ihren Einfluss auf die Männer findet sich in den Epilogen zu As you like it und zu K. Henry IV. Second Part.